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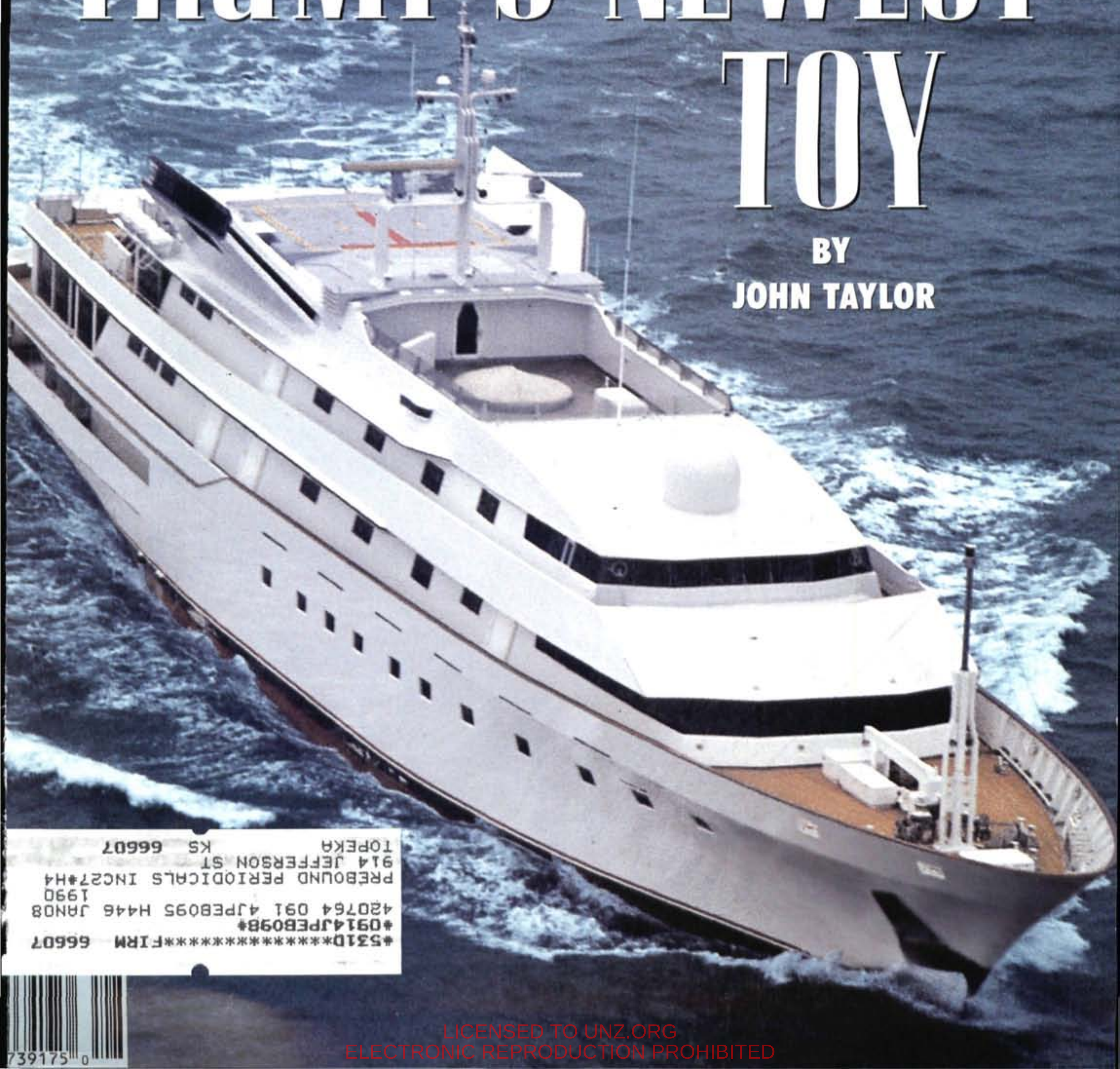

TRUMP'S NEWEST TOY

BY
JOHN TAYLOR

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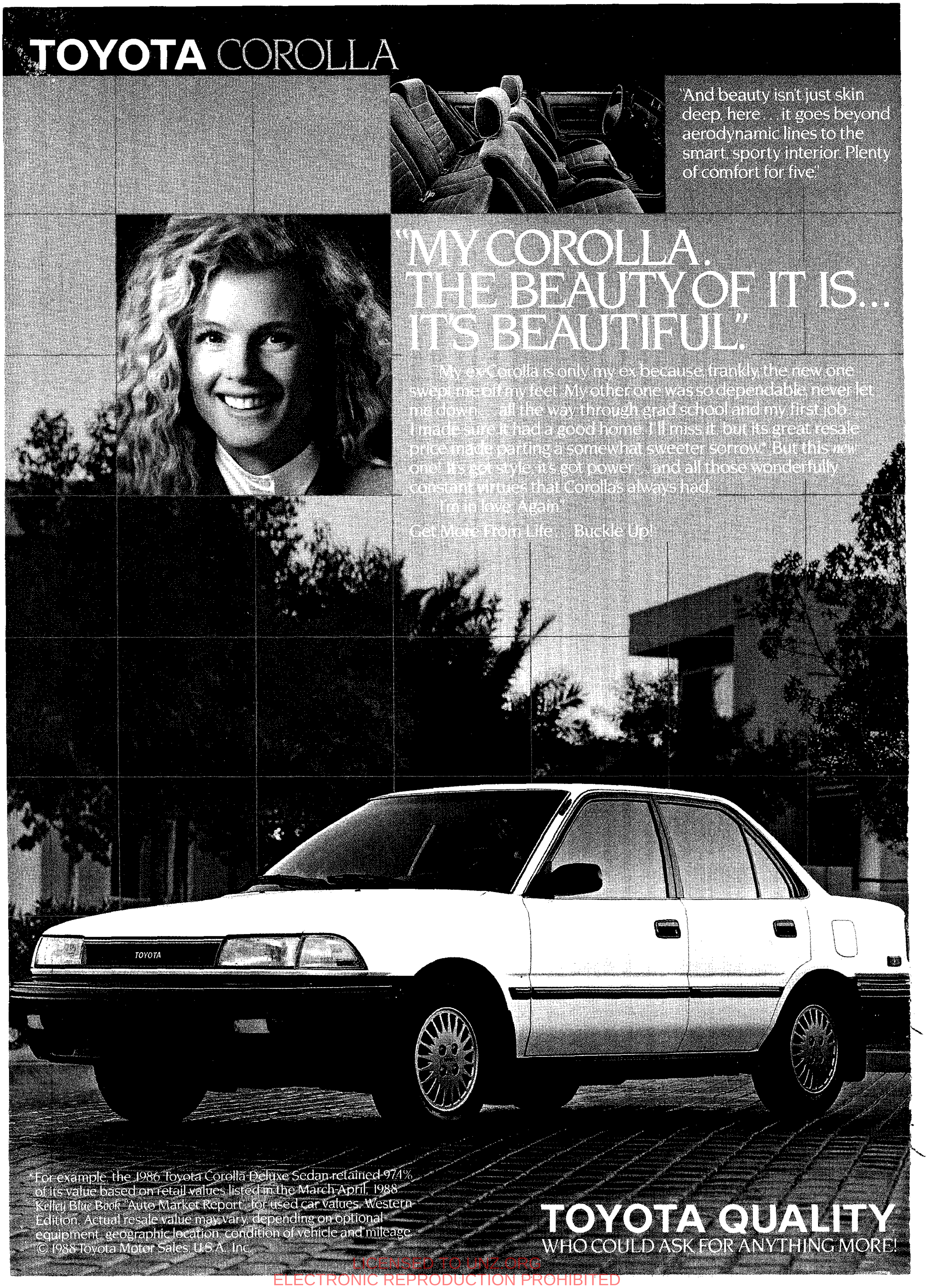

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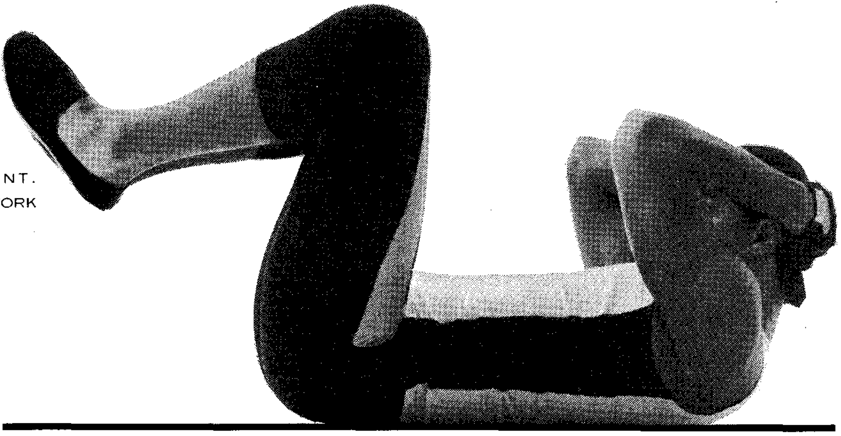

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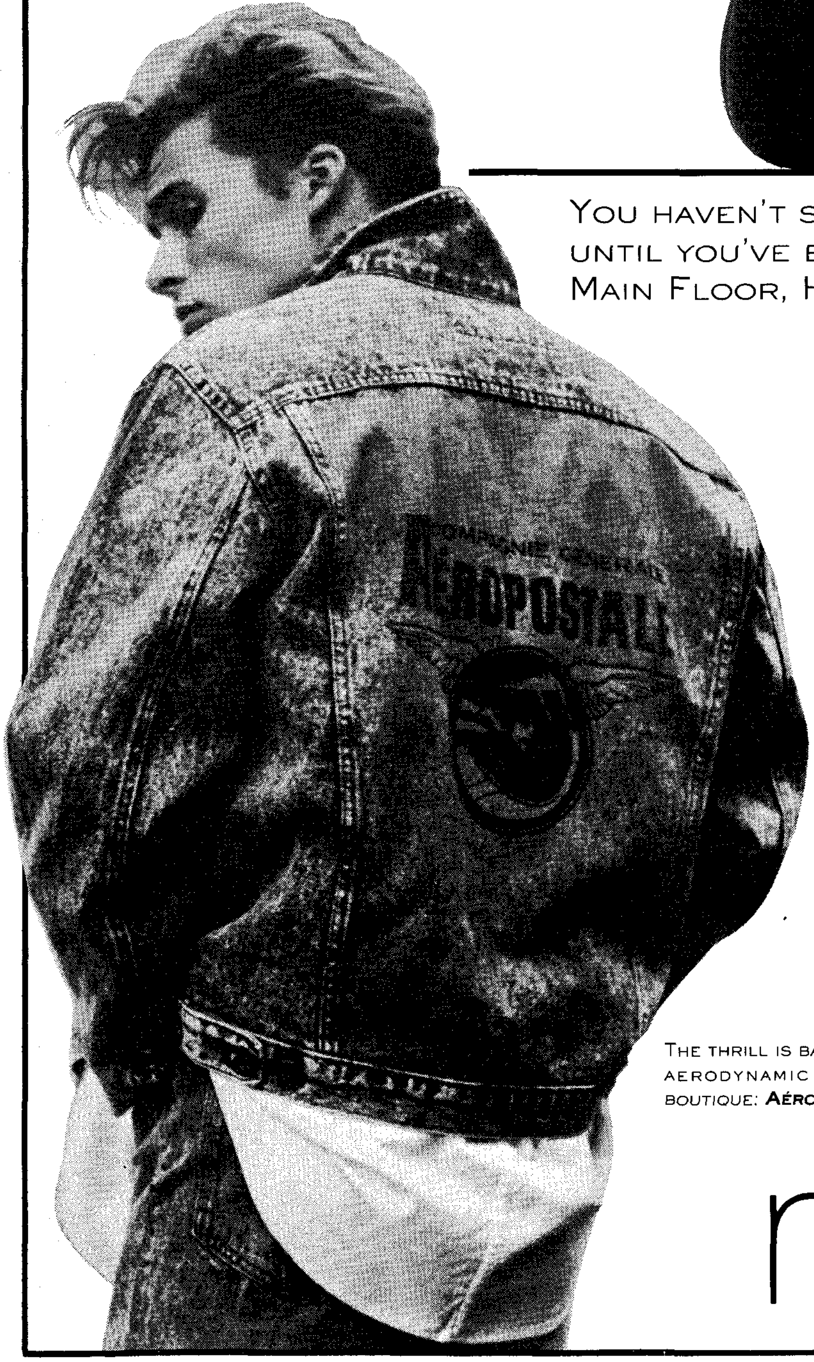

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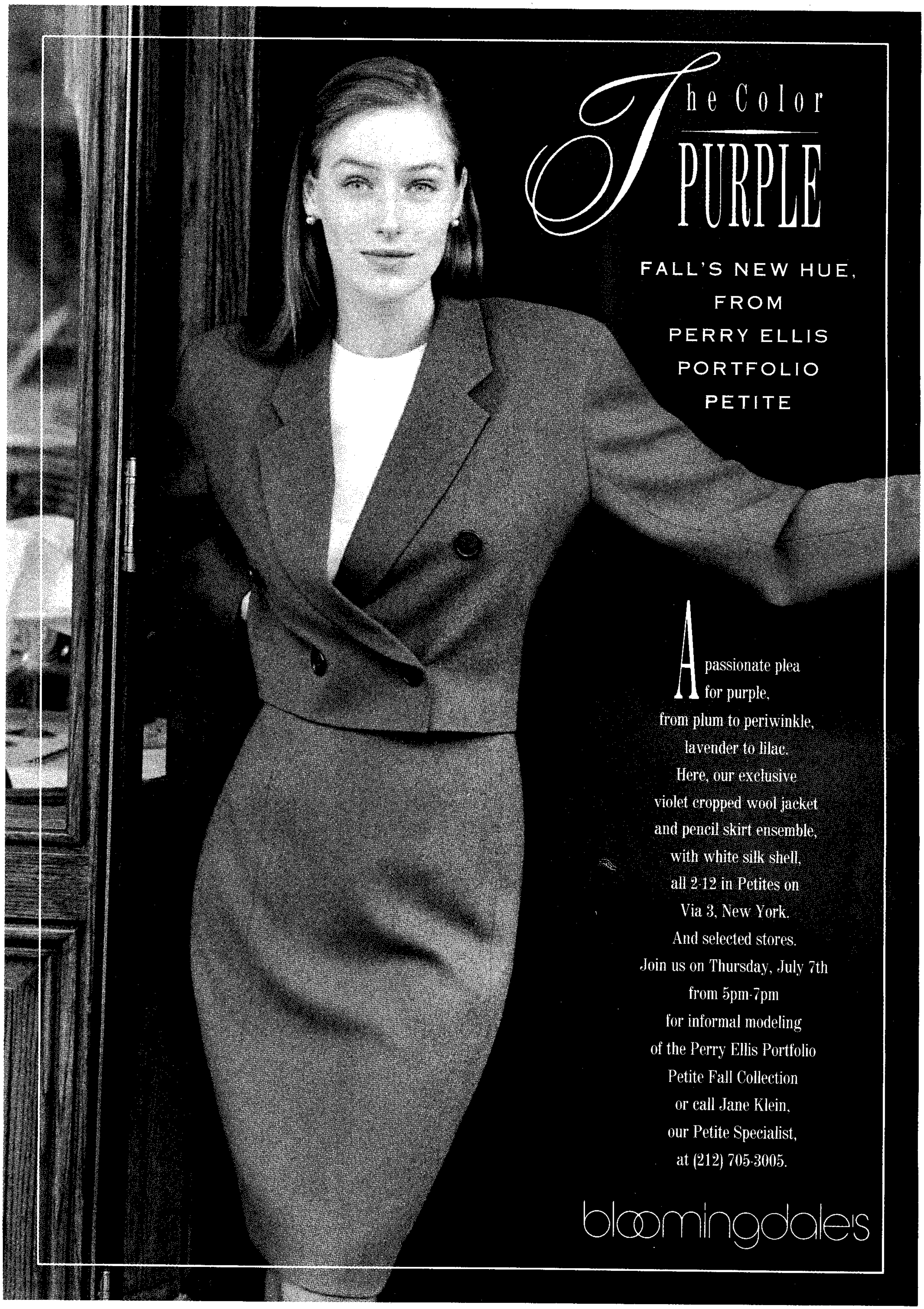

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CONTENTS

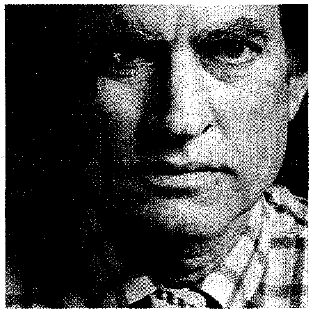
20 Trump's Newest Toy

BY JOHN TAYLOR

It cost him nearly $30 million, and he says it was a bargain. He calls it the "ultimate toy," but he plans to use it for business. It's Donald Trump's new yacht, which he introduced to his New York friends at a July 4 bash on the East River. The 282-foot boat will soon be docked at a marina in Atlantic City, where Trump will use it to entertain the high rollers at his casinos. A preview of the *Princess.*

28 Silver Rush

BY ELLEN HOPKINS



In 1984, Sam Wagstaff sold his $5-million photography collection to the Getty Museum and started buying antique silver. Before he died of AIDS in 1987, Wagstaff (right) agreed to lend his new collection to the New-York Historical Society for eight months. Now the executor of Wagstaff's estate, photographer Robert Mapplethorpe, is suing the society, charging it with "fraudulent conduct" in obtaining a five-year loan of the silver; Wagstaff allegedly signed the loan extension on his deathbed. Mapplethorpe thinks the collection should be returned, but the Historical Society wants to keep it. Ellen Hopkins reports on the silver scandal.

34 The Other Plague

BY JANICE HOPKINS TANNE

Hepatitis B is a virulent disease that is fifteen times more common than AIDS. Many who contract it have no symptoms whatever but can suffer serious long-term consequences, and those with chronic infections find their lives painfully constricted by this debilitating, potentially fatal illness. Fortunately, it is preventable by vaccination; unfortunately, few people choose to be immunized, because few people realize how easily it is transmitted. A guide to the other plague.

DEPARTMENTS

10 THE BOTTOM LINE

By John Crudele

Paine Webber's climatologist sees more droughts—and a depression—in our future.

12 THE NATIONAL INTEREST

By Joe Klein

Behind the day-care dilemma is a worrisome—and largely ignored—story of U.S. decline.

THE ARTS

44 DANCE

By Tobi Tobias

The Danes—the wonderful Danes—returned with Bournonville magic. But a week with two ballets wasn't enough.

46 THEATER

By John Simon

Two plays from Dublin's Gate Theatre were the best things in town in months. And two O'Neill productions are letdowns.

50 MUSIC

By Peter G. Davis

Two one-man festivals, Boulez and Bernstein, provided the excitement in the International Festival's opening days.

54

15

54 MOVIES

By David Denby

Who Framed Roger Rabbit is animation with soul.

57 ART

By Kay Larson

Georges Braque in full at the Guggenheim.

MISCELLANY

Letters 6
Intelligencer, *by Peg Tyre and Jeannette Walls* 7
Fast Track 14
Mr. Peepers's Nights 15
Ruth Recommends, *by Ruth Gilbert* 19
Best Bets, *by Corky Pollan* 42
Sales & Bargains, *by Leonore Fleischer* 59
***Cue* Listings** 60
London *Times* Crossword 108
***Cue* Crossword,** *by Maura B. Jacobson* 108
Classified
  Town and Country Properties 95
  Travel 96
  Entertaining 98
  Services and Sales 101
  Strictly Personals 104

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Photographs: top left, Harry Benson; center, Robert Mapplethorpe; top right, Jeff Asher/LGI. Illustration by Anthony Russo.

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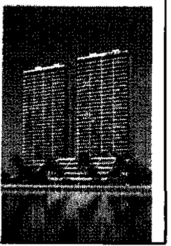

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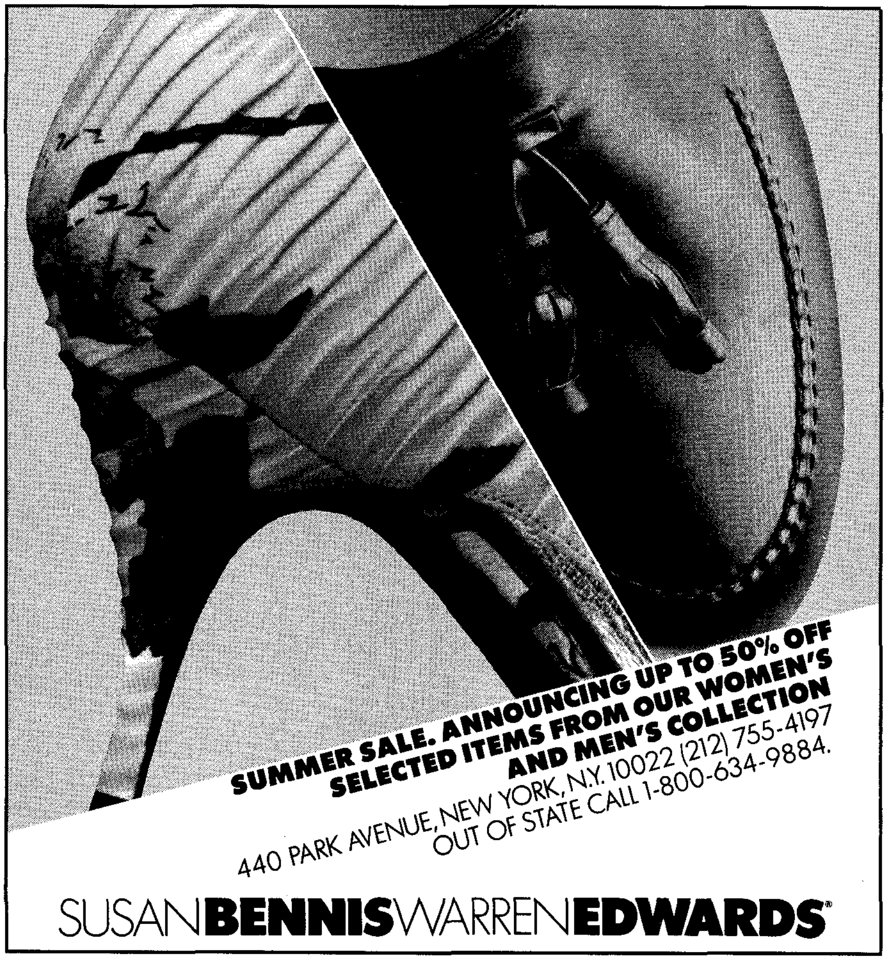
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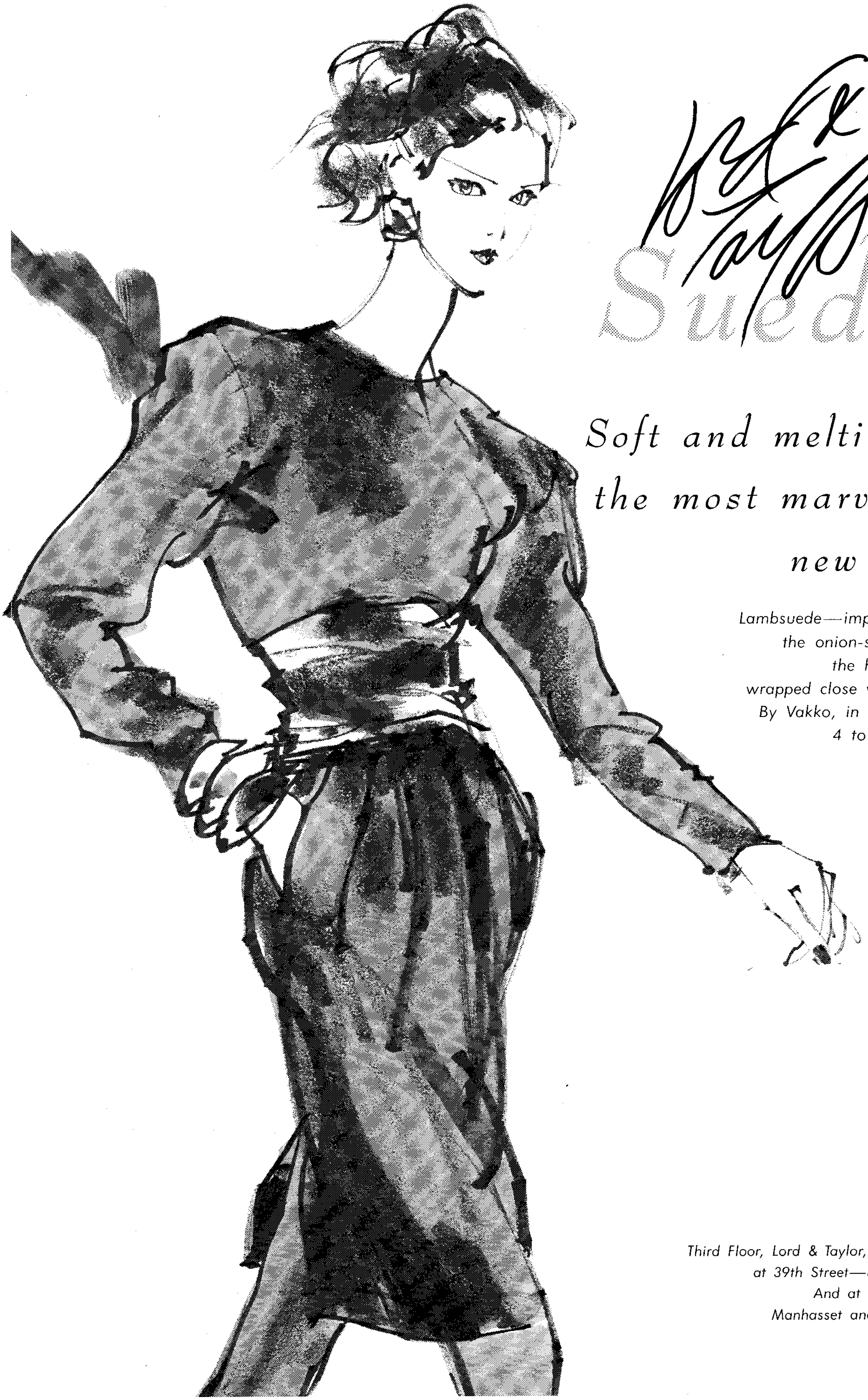

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LETTERS

The Big Picture

"THE PICASSO WARS" [BY JULIE BAUMGOLD, June 13] was a most intriguing bit of journalism, and I agree with Arianna Stassinopoulos Huffington's depiction of Picasso as a sexual sadist. While Stassinopoulos has based her observations on scholarly and ideological grounds, I have reached similar conclusions by examining the artist's techniques.

Coincidentally, my most recent sculpture, which is called *Mme. Picasso's Mate,* portrays Picasso from the woman's perspective—distorted, devious, and sinister.

Milt Liebson
Cranbury, N.J.

JULIE BAUMGOLD HAS DONE IT AGAIN. Show me a genius in any field, the arts or business, and beneath the surface you'll surely find the beast. It's comforting to be reminded that the giants are often no better than the rest of us.

James Hammond
Southampton, N.Y.

I DISLIKED ARIANNA STASSINOPOULOS'S book on Maria Callas, about whom I care deeply. I disliked and mistrusted her long *Atlantic* article (really a précis of the book) on Picasso, whom I don't know or care anything about. And now, thanks to Julie Baumgold, I understand why.

To Stassinopoulos, Callas was a woman wronged by all the men in her life; Picasso wronged all the women in *his* life. Stassinopoulos marshals all of her facts and opinions to fit those preconceptions. This isn't biography, but forensic psychiatry on the dead. Life isn't so pat.

John L. Briggs Jr.
Dallas, Tex.

LONG BEFORE ARIANNA, LONG BEFORE the mad rush to pay millions for a Picasso, I knew about this inflated genius. It always amazes me how easy it is to fool the public. Picasso's works reflect a sick and tormented mind. If that's genius, so be it.

All that Picasso has done is to leave an ugly scar on the art world.

Elizabeth Vartanian
Miami, Fla.

JULIE BAUMGOLD QUOTES ARIANNA STASSINOPOULOS as calling Picasso a "mental homosexual." I can only assume that Stassinopoulos is implying that Picasso tormented women because, as we educated people know, a homosexual is a man who hates women.

If that is the level of Ms. Stassinopoulos's intellect, let us hope that this book marks the end of her Author Period and that in her next incarnation she moves on to something for which she's more intellectually qualified.

Maybe exercise tapes?

Charles Glasberg
Brooklyn

Giving in Kind

THE SAME LILLI THAT MARY STUART wrote about in "My Shadow" [May 16] now cares for an elderly patient of mine. Lilli appeared at my office one day, concerned that the medication I had prescribed for the man was not helping him. At the time, my staff had difficulty understanding why she had come, as she was not terribly coherent. We were eager to usher her out of the office because she looked and smelled awful. However, her appearance now makes sense to me.

Mary Stuart shouldn't worry. While Lilli's habits may not be too different now from the way they were in Central Park, she now looks after a lovely man the way Stuart looked after her.

Ellen C. Gendler, M.D.
Manhattan

Minor Surgery

IN YOUR JUNE 13 PIECE ABOUT A NEW CHINESE technique for performing vasectomies without a scalpel ["Fast Track: Comfort and Security"], Albert Rosenfeld writes that "in conventional vasectomy, scrotal incisions are made, and the vas deferens (the canal that transports semen) is cut and tied. The patient often suffers discomfort and swelling, stays in bed for a few days, and takes it easy for a week."

I had a "conventional" vasectomy five years ago. It was done on a Friday afternoon by a doctor who made a quarter-inch incision with a scalpel. The entire procedure took barely five minutes. I can't say it was absolutely painless—I experienced a tugging sensation—but it didn't hurt much. Many men stronger and younger than I would find a visit to the dentist much more rigorous. Afterward, I walked fourteen blocks home, and I did not stay in bed for a few days. After a relatively normal weekend, I was back at work on Monday.

Donald Dunn
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

NEW YORK

INTELLIGENCER

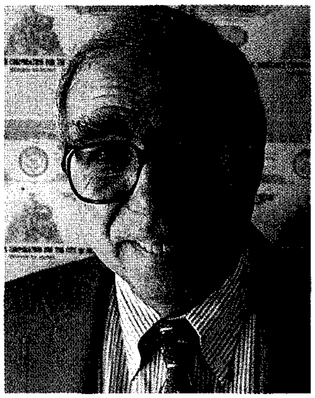
BY PEG TYRE AND JEANNETTE WALLS

BRIDGE PATROL...RIVAL TO THE THRONE...FUNNY PAPER...SOUTHERN HOSPITALITY

FINANCIAL SAVIORS MULLING COMEBACK

Financier Felix Rohatyn, former Citicorp chairman Walter Wriston, and union leaders Barry Feinstein and Jack Bigel think it may be time to rescue the city again. The financial, political, and labor leaders are meeting to address some of New York's most pressing economic problems—such as finding ways to repair its dilapidated bridges. In the mid-seventies, the men formed the Municipal Union/Financial Leadership group, which helped devise plans to refinance New York's debt and save the city from bankruptcy.

Wriston says the group, which all but disbanded after the financial crisis, may start meeting again. "New York City is faced with decaying infrastructure, bridges that it doesn't seem to have the resources to repair, and some world-class potholes," says Wriston. "Some of us met last month. Nothing formal has been decided. We're just a bunch of guys with some war wounds, wondering if it's time to go back to battle."



FELIX ROHATYN

IT'S CARTOON TIME AT THE *TIMES*

New York *Times* editors plan to add political cartoons to the newspaper this fall. The move, says op-ed-page editor Leslie Gelb, is part of an effort to make the page "more lively." The change follows editor Max Frankel's attempt to make the 137-year-old paper more reader-friendly by increasing the number of life-style articles, changing the layout, and running shorter, snappier stories.

In addition to adding what he calls "political illustrations," Gelb says the paper will widen the scope of the subjects covered on the page, vary the length of the pieces, and use more humorous articles.

"We're still a serious opinion page," says Gelb, "but we're looking to become more readable and more lively."

GOOD OL' BOYS SUPPORT DUKAKIS

Michael Dukakis is picking up speed in the South. A top Dukakis source says that Georgia governor Joe Frank Harris is about to announce his support for the Democratic presidential hopeful. His backing, along with that of Tennessee governor Ned McWherter, who came out for Dukakis last month, marks the first time that governors from southern states have rallied behind a candidate since Jimmy Carter in 1980.

"Harris has been negotiating with the Dukakis camp," says the source. "He is almost ready to throw himself and his courthouse organization behind the Massachusetts governor."

A spokesman for Governor Harris says, "The governor expects to support the Democratic nominee. It's only a matter of time."

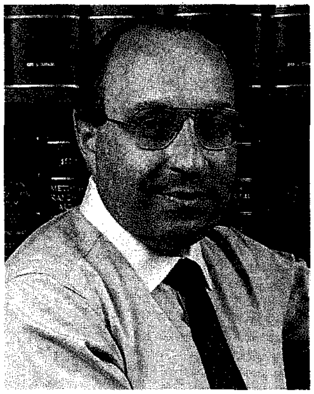
NEW FATHER FOR SON OF WESTWAY?

Former Cuomo aide Michael Del Giudice is likely to be named the head of the new "entity" that will oversee plans for the Son of Westway, says a source familiar with the decision. An investment banker with Lazard Frères, Del Giudice was Cuomo's chief of staff and is now a close adviser to Mike Dukakis's campaign and co-chairman of his New York finance committee.

"Del Giudice is under serious consideration," says the source, "but if Dukakis gets elected, it could be a short-term appointment."

The "entity," which has yet to be named, will serve as a coordinator between the city, the Battery Park City Authority, the State Department of Transportation, and the community.

Del Giudice didn't return calls. The governor's office refused to comment. A Koch spokesman confirmed that



MICHAEL DEL GIUDICE

PENTA GIVES LEONA A ROYAL RAZZING

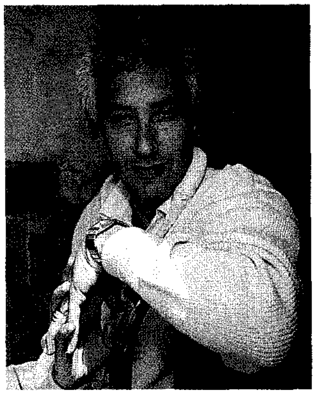
One of Leona Helmsley's rivals seems to be kicking The Queen while she's down. An ad for the Penta Hotel that will appear next week compares the price of its rooms with those in a hotel belonging to the embattled real-estate magnate: Next to pictures of the Helmsley Palace awning and the Penta Hotel awning are the captions PALACE WITH QUEEN. $210. and PALACE WITHOUT QUEEN. $130.

But the agency behind the ad says it's not poking fun at Helmsley: "We're just making the point that you pay an extra $80 for this woman," says Jonathan Bond, president of Kirshenbaum & Bond, the agency responsible for the Kenneth Cole shoe ads and the controversial condom ad depicting Michelangelo's David. "We're making fun of the prices of most things in New York. We were going to do something with a middle-aged woman in a tiara, but we decided that would be mean."

LEONA HELMSLEY

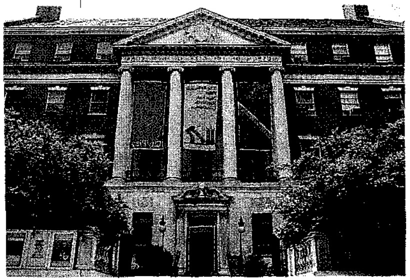
Photographs: top, John S. Abbott, center, Erica Lansner/Photoreporters; bottom, Harry Benson.

WEST SIDE WATCH...DEFAME GAME?...GOTHIC REVIVAL...FÊTE SET...PREENING PEACOCK



STEVEN BOCHCO

PIA LINDSTROM



MUSEUM OF THE CITY OF NEW YORK.

Del Giudice is being considered but says that "no final decision has been made yet."

……

A BITTER BOCHCO LAYS DOWN THE LAW

Steven Bochco, the creator of *Hill Street Blues* and co-creator of *L.A. Law,* was so furious when he found out that his friend, novelist Stuart Woods, had named the villain in his latest book "Steven Bochco" that he demanded the publisher change the character's name. Bochco's namesake in the thriller *White Cargo,* which Simon and Schuster will publish next month, is a sadistic Colombian cocaine kingpin who sells the hero's daughter into white slavery.

"Bochco named the squat tax attorney in *L.A. Law,* Stuart, after Stuart Woods, so Woods wanted to return the favor," says a publishing source. "But Bochco didn't think it was very funny. Simon and Schuster editors had to spend thousands to rename the villain 'Steven Prince.' "

Woods couldn't be reached for comment. Bochco didn't return calls. Simon and Schuster editor Laurie Lister refused to comment on the story.

TOP OF THE PARK TO PARTY PRIVATELY

Restaurant Associates, the owners of the American Festival Cafe and the SeaGrill, have signed an agreement to turn the Top of the Park restaurant, on the forty-third floor of the Gulf & Western Building, into a deluxe facility for private parties. Cafe des Artistes owner George Lang will be a consultant on the project, and Adam Tihany will redesign the interior.

"There are very few top-of-the-line party facilities," says Restaurant Associates partner Nick Valenti. "And Top of the Park has one of the best views in the city. We'll have a main dining room for 200 people and four smaller rooms for parties of between 10 and 75 people."

……

NBC HIRES GROH TO REDO 30 ROCK

NBC president Bob Wright has hired the interior architect who designed Carolyne Roehm's showroom and Christina Onassis's Olympic Tower offices to renovate the network's headquarters at 30 Rockefeller Center—a project that the architect says will take about ten years.

Last December, NBC rejected Donald Trump's efforts to lure the network to his West Side development and announced that it would refurbish and update its midtown complex.

Architect Carol Groh, formerly of Skidmore Owings and Merrill, says Wright will also hire a team of consultants to solve the "more technical" design problems. "My style is more classic than trendy," says Groh. "I try to reflect my client in the design, so I'll spend the first six months learning about NBC. I'll integrate the beautiful landmark building and the strength of that architectural period with the high technology of the company."

……

CITY MUSEUM PLAN TAKING WING

It looks as if the Museum of the City of New York, on Fifth Avenue near 103rd Street, will hire architect James Stewart Polshek to take on a $30-million restoration and expansion of its neo-Georgian building. Polshek designed the plans for the controversial Metropolitan Club tower, which were withdrawn after critics complained that it was too tall.

The museum's director, Bob MacDonald, says the project will include updating the interior, renovating the marble on the façade, and repairing some of the iron grillwork. The architect will also come up with an adaptation of the original plan to build a six-story addition to the 1930 building. The project should be completed by 1997.

MacDonald says the decision to hire Polshek must be approved by the mayor and the Board of Estimate. "We have over 3 million items in our collection," MacDonald says. "We need the space for larger galleries and storage."

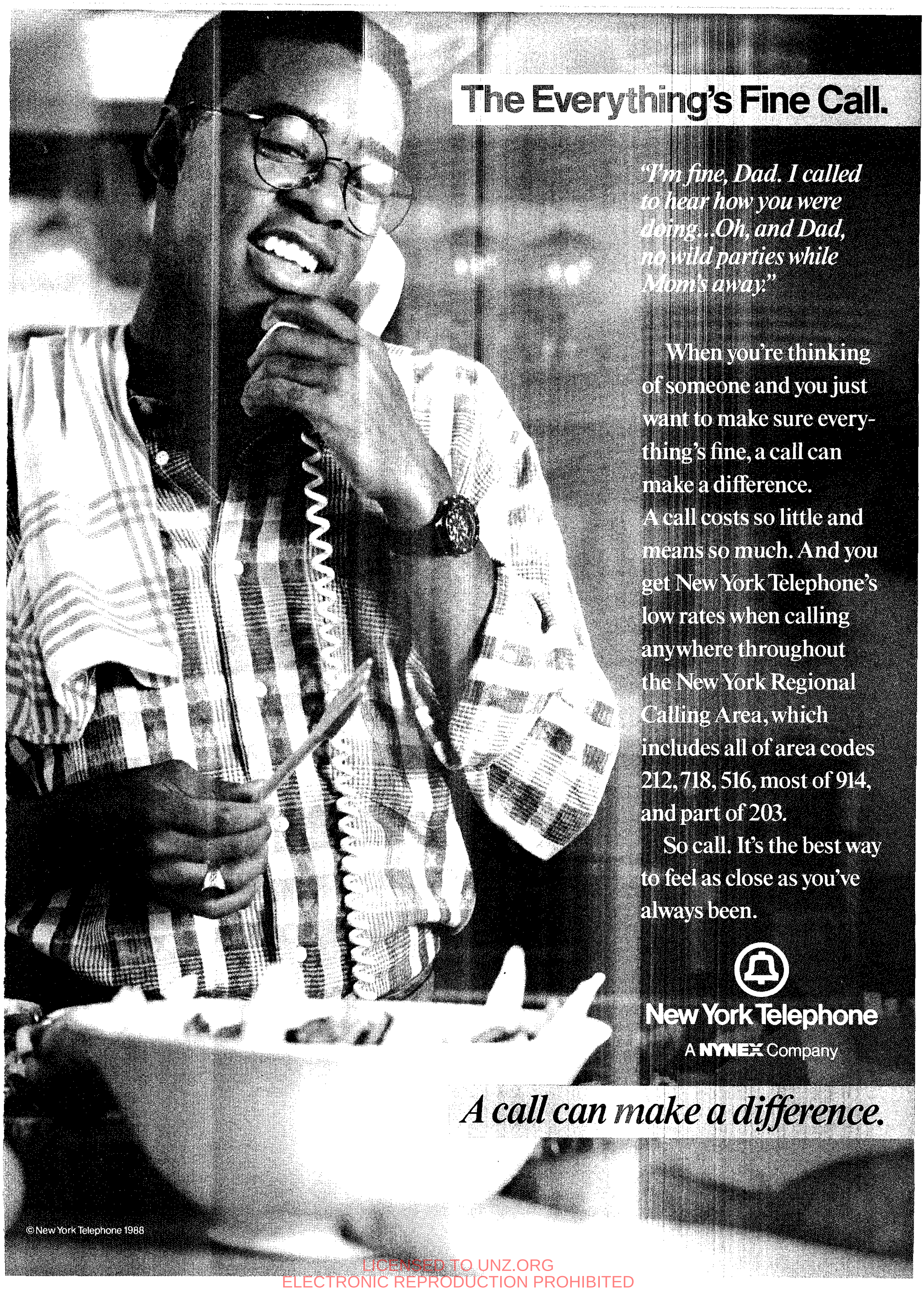
……

AT THE MOVIES: AN EMPTY SEAT

At the Movies producers are looking for a replacement for co-host Bill Harris. Harris joined the movie-review show along with Rex Reed last September after founders Gene Siskel and Roger Ebert started their own show, *Siskel & Ebert. Live at Five* entertainment editor Pia Lindstrom and *Vogue* movie critic Molly Haskell are among the top contenders for the spot, according to a source.

"We're making some changes in the show's format," says executive producer Joseph Antelo. "Harris's contract isn't being renewed this fall, and he won't review movies. But he will appear on the show to do Hollywood news and celebrity interviews." Antelo says he has talked to "about nine" possible replacements for Harris. "We've narrowed it to three. I don't want to discuss the names. We'll be announcing something soon."

Photographs: top, Robin Bowman; center, Ron Galella; bottom, Erica Lansner/Photoreporters.



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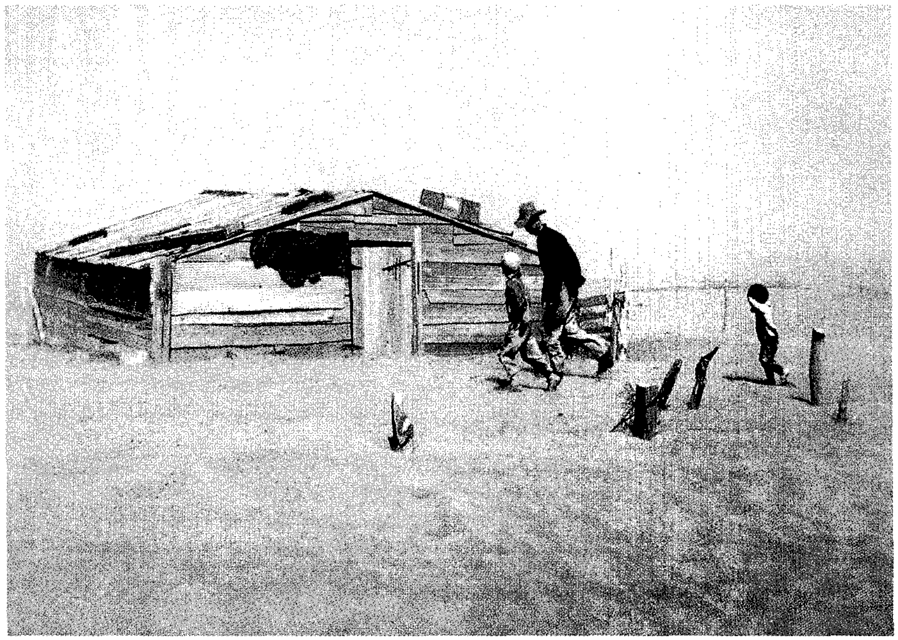
The Bottom Line/John Crudele

BLOWING IN THE WIND



DUST-BOWL BLUES: *A possible return to the world of Arthur Rothstein's* Dust Storm *(1936).*

FROM DROUGHT TO DEPRESSION?

BY IBEN BROWNING'S COUNT, THERE were about 70 tornadoes along the Gulf Coast last November. That bit of information may seem like vital news to fishermen, not businessmen. But Browning, 70, a climatologist and Paine Webber consultant who works out of his home in Sandia Park, New Mexico, is now something of a celebrity in the financial world: His observations about tornadoes led him to predict this year's drought in the Farm Belt.

"He's very good," says John Coleman, senior vice-president in charge of Paine Webber's institutional-sales division in Chicago, for whom Browning has been consulting since 1975. "He's done a lot of good predicting. He's the most popular consultant we've had."

Browning's best call came in the *Browning Newsletter* dated December 21, 1987. In it, Browning, who has a Ph.D. in biology from the University of Texas, wrote that "one of the precursors of high, dehydrated winds in the High Plains is winter tornadoes along the Gulf Coast.... The tornadoes were there because the Jet Stream was there, hence the Jet Stream was not over the High Plains, where it could have been bringing in moisture."

More upsetting is Browning's current projection for the months and years ahead—that food prices will rise sharply because of yearly droughts and this will lead to a "recession/depression" in the United States that won't end until 1993.

"Drought and dust storms will occur repeatedly from 1989 to 1993," Browning says. And, he adds, "every major depression has been associated with dust storms."

Browning thinks problems will begin later this year. Food prices will rise because of the drought, leaving consumers with less money to spend on nonessential items. This, in turn, will sour the United States economy.

The pattern will be similar to past recessions, he says. In the 1982 recession, food, fuel, and housing ate up 82 percent of a family's per capita disposable income, according to Browning. In ordinary times, 75 percent of a family's income goes for these items.

Browning, a sometime inventor and author who recently wrote a book on AIDS, won't say how high he thinks food prices will go. But the WEFA Group, in Bala-Cynwyd, Pennsylvania, estimates that the drought could cause food prices to rise 4.68 percent this year and 6.64 percent in 1989. So how does someone like Browning go from projecting weather patterns to giving economic forecasts?

"Everything is climate," he says. "The climate causes crop failures and famines' and people find this very depressing. They are so depressed that the economy is depressed."

STOCKING UP

ARE SMALL INVESTORS RETURNING TO the stock market? At least one mutual-fund organization, T. Rowe Price Associates, of Baltimore, says they are, although tentatively, for the first time since last October.

In June, about $70 million was moved from T. Rowe Price money-market funds to stock mutual funds, says spokesman Steven Norwitz. In addition, about $90-million in new money went into the stock funds—outpacing redemptions by a wide margin.

But investors are still nervous. Norwitz says T. Rowe Price's most popular stock fund is the New Era Fund, which invests in such inflation hedges as precious metals and energy stocks.

"I think you are seeing a pattern that you see often, where money follows performance," says Norwitz. But, he says, that doesn't mean investors are ready to embrace stocks wholeheartedly.

A SAVINGS BOOM?

SOONER OR LATER, WALL STREET WILL BE looking for something new to worry about. The most likely issue? Reduced consumer spending.

Several experts have recently said that U.S. consumers are about to go on a savings binge—reversing years of big spending. Charles Clough and Christine Pinto, investment strategists for Merrill Lynch, think consumers already have too much debt and will soon see a drop in the growth of their disposable incomes. "We think a reduction in financial net worth as a result of the market crash and softening home prices may prompt consumers to try to rebuild their savings rate," says Pinto.

The Federal Reserve Board may be thinking the same thing. In its May report, the central bank revealed that five of its districts (Boston, New York, Philadelphia, Cleveland, and Kansas City) have experienced moderate to sluggish retail-sales growth.

CRUISING

PSST. WANT TO KNOW WHICH BIG EUROPEan high-technology company is looking for a mate in the States?

It's Plessey Company Plc., the London-

Photograph by Arthur Rothstein.

based manufacturer of telecommunications equipment, micro- and defense-electronics components, and aerospace equipment. Stephen Walls, director of finance, says Plessey could make acquisitions in the aerospace-electronics and defense-equipment fields in the United States in the not-too-distant future.

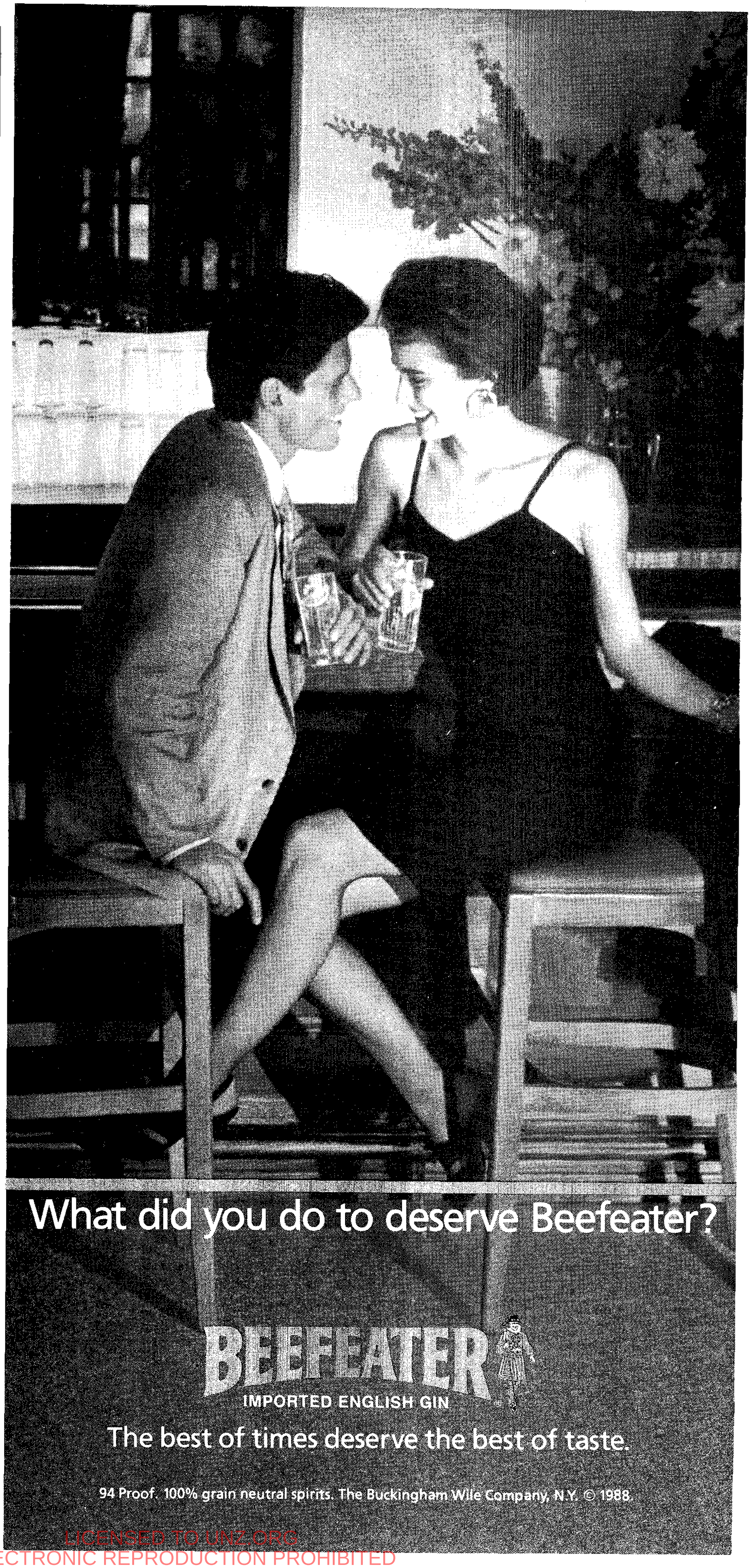
"We've looked at a number of opportunities in recent months and continue to look at some of these today," Walls says. When might Plessey buy? Walls says his company's time frame is "measured in months rather than in years."

Walls, of course, won't say whom Plessey is talking to. But he will say that any acquisition must be compatible with the company's existing business, probably won't be multi-billion-dollar in size, is unlikely to be hostile, and won't be of any company involved in major parts of supersecret defense projects.

And one more thing: Walls says Plessey is also looking to get into a new core business in the next six to twelve months—also probably through an acquisition. "One area we thought about was the data-processing, software-systems sector," he says.

THE RUNOFF

SOME WALL STREET SUBSCRIBERS TO THE Dow Jones News Service are angry. On June 23 at 11:47 A.M., the news agency ran a story on its new and much more expensive Professional Investor Report debunking a rumor about the possible acquisition of Hershey Foods Corporation. Hershey's stock price dropped sharply. But readers of the regular Dow Jones service didn't get the information until fourteen minutes later.... Wall Street sources say a management group from Tenneco's refinery operations is considering a leveraged buy-out that the sources say has little chance of success.... Prudential-Bache chief economist Edward Yardeni says he wouldn't be surprised if the Dow Jones industrial average was back over the 2,700 level by early next year.... General Cinema Corporation could soon restructure, says Joseph Frazzano, an analyst with Oppenheimer & Company. He's betting it will sell its 19 percent stake in Cadbury Schweppes and will eventually go after the 40 percent of retailer Neiman-Marcus it doesn't already own.... Jeffrey L. Berenson, the merger-and-acquisition whiz at Merrill Lynch, says activity is very strong in the business. How many deals is he working on? "More than I can count," says Berenson.... The stock market rose during each of Billy Martin's four previous exiles from the New York Yankees—2 percent from 1978–79, 29 percent from 1979–83, 18 percent from 1983–85, and 36 percent from 1985–87, says First Albany Corporation. ■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KID STUFF

THE DAY-CARE NON-DEBATE

JUST BEFORE THE DEMOCRATIC PARTY BEgan work on its 1988 platform in Denver late last month, Governor James Blanchard of Michigan—the committee chairman—wandered into the press room and exposed himself to the full investigative fury of the national media.

"Governor," a reporter asked, "you think you can wrap this thing up in a day?" Blanchard shrugged.

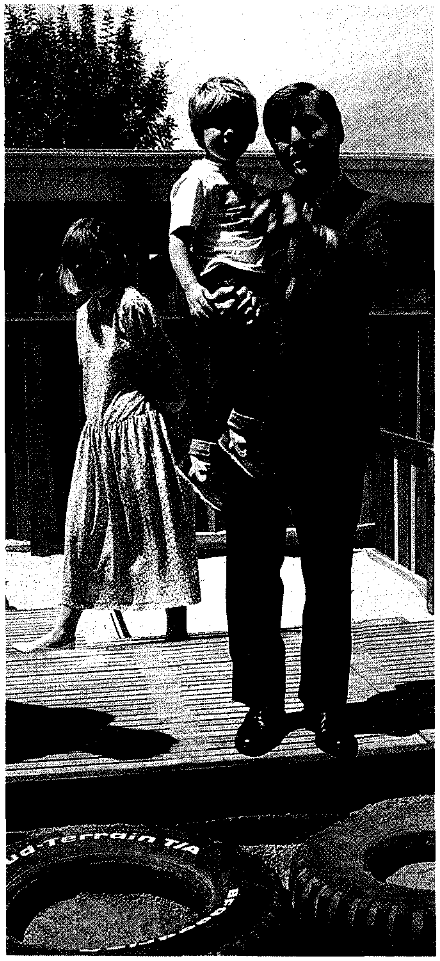
"Governor," a second pressed, "will there be a lunch break and if so, when?"

In the spirit of the occasion, Blanchard was unwilling to be pinned down on anything so specific as lunch. He referred the question to an aide and then proceeded to attempt a sound bite: "We may have a chance to adopt a truly historic document here today." And so it was: The Democrats' platform—adopted lickety-split—proved to be a remarkable achievement, taking the concerns of the party's vaunted, nasty special-interest groups, stuffing them into Ted Sorensen's rhetorical Cuisinart, and producing a mini-document of yogurtlike consistency—slightly lumpy, but eminently digestible and roughly one tenth the size of a normal platform.

As a political event, this public shrinking had the freakish appeal of a supermarket-tabloid weight-loss ad, the "after" photograph as grotesque and pathetic as the "before." What's more, the process was attended by squeals of pleasure and pronouncements more appropriate to a hot tub than a smoke-filled room. "This has been a beautiful experience for all of us," said former Representative Michael Barnes, the Dukakis liaison to the committee, leading some to wonder if Jeane Kirkpatrick's "San Francisco Democrats" had moved north, to the homogenized, suburban, touchy-feely precincts of Marin County.

By contrast, the Bush Republicans are experimenting with spicier procedures this time around. Several weeks ago in Kansas City, they invited testimony from what seemed a GOP demonology—assorted social-work ninnies, abortion advocates, environmentalists, a homosexual activist, and a dwarf. When informed that a practitioner of carnal abomination would be among her fellow conferees, Phyllis Schlafly blanched and said, "Here?"

Kansas City proved a learning experience, too, for the Reverend Jerry Falwell. He was to share his knowledge of family values with the committee, but had to wait several hours as New York's own Representative William Green (speaking on women's issues) and Hollywood miniature Billy Barty (dwarf rights) were hustled before the committee ahead of the good reverend because they had planes to catch. Finally called to testify, Falwell had thundered through a mere quarter of his prepared text when Representative Jerry Lewis of California rapped the gavel and gently told him his time was up. Falwell's only consolation was that he was able to flee the proceedings before a panel of abortion advocates and the homosexual (an enthusiastic young Republican from Dallas) were called.



TODDLING: *Dukakis at a California nursery.*

In the end, the GOP platform will no doubt reflect the Falwells and the Schlaflys of the party rather than the Bill Greens, but the spirit of *glasnost* and the offhanded treatment of Reverend Falwell could be harbingers that the reign of the religious right is ending. Another, more tangible sign is the party's growing desire to address more pragmatic issues like day care, which may well have been the most popular topic at the Kansas City meeting.

Traditionally, Republicans have chosen not to consider the inconvenient reality that mothers who work need to do something with their children during the day; indeed, the dominant sentiment—still expressed by a troglodytic few—was that mothers probably *shouldn't* work, period. "Until recently, all politicians in both parties could be counted on to support motherhood and apple pie," lamented the Rockford Institute's Bryce J. Christensen in Kansas City. "But in the current rush to day care, 'motherhood' has been reduced to merely one more 'life-style option.' "

But even Christensen had to admit that with an estimated 57 percent of women with preschool children in the work force (and most of them without the luxury of other "life-style options"), some sort of relief had to be offered. Since Republicans are Republicans, the relief mentioned most passionately was *tax* relief. The real conservatives, like Christensen and Schlafly, support tax credits in the vain hope that working mothers could be bribed into staying home; more moderate sorts spoke of options—mothers could choose to stay home, or give the money to Grandma to mind the kids, or even use it to pay for a formal day-care center (which Schlafly decried as the Sovietization of baby-sitting).

All were adamant in their opposition to the classic bureaucratic extravaganza the Democrats are pushing, the Act for Better Child Care Services (or ABC, or the Dodd-Kildee bill). "The Democrats' solution is what you might expect," said Richard C. Breeden, a lawyer who advises George Bush on domestic issues. "It's a Great Society-style, mandated middle-class entitlement program with the underlying assumption that rich people are smart enough to make decisions about where to send their kids, but poor people aren't."

As with so many other issues, Bush hasn't quite decided what he *favors* when it comes to child care, but the tropism seems promising, even to some renegade liberals. "The Democrats have a program, but the wrong rhetoric—it's classic welfare-state rhetoric," says Ethel Klein, a Columbia University professor who specializes in the problems of working families. "The Republicans talk about options and personal choice, which sounds more

Photograph by P.F. Bentley/Photoreporters.

attractive. But if it's just an attempt to get women to stay home, they lose."

The Democrats' $2.5-billion ABC bill has attracted an impressive roster of supporters and congressional sponsors, few of whom are very enthusiastic about it. "Yes, I've co-sponsored the damn thing," says one senator. "But it seems a luxury, subsidizing day care for the middle class. What we really need is a bill targeted to the poor, one that would reach all the children roaming untended in the ghetto streets. But that has no constituency. It would not pass. So we have this."

"Of course it's political," says Marian Wright Edelman of the Children's Defense Fund, one of the primary authors of ABC. Edelman isn't exactly thrilled that families with incomes up to 115 percent of the median would be eligible for support (she'd rather see the money going to the poor), but she's willing to make the compromise for all the reasons that Republicans are apoplectic over the bill: It would not only mandate federal standards for child care in the states but also establish a permanent cast of inspectors, referral agents, and assorted jargon-spewing "caring professionals" to manage the program.

"Have you *read* the bill?" asks Breeden. "It's chock-full of social engineering. For example, preference is given to programs where there is a 'socioeconomic mix' of children. It also forces grandmothers to have fifteen hours of *training* before they can take kids into their homes and get paid for it. . . . And about $625 million of the $2.5 billion would go to establishing and maintaining a new federal bureaucracy."

Actually, that's not quite true: The ABC sponsors have been clever about not creating a new *federal* bureaucracy. The regulations are federal, but the responsibility for enforcing them—for busting Granny if she doesn't go to day-care training school—rests with the states. The bottom line is the same, of course: The federal government would be regulating day care far more stringently than it does public education. "You know," says one liberal domestic-policy expert, "it sounds a bit like a jobs program for social-work bureaucrats. There is an archaic feel to it, particularly the assumption that state governments are as backward as they were twenty years ago."

Edelman—and Helen Blank, her child-care specialist—can wax poetic on the current sins of the states: the fact that 47 children were found in a dank Illinois basement, that when Jessica McClure fell down the open well in Texas last October she was attending her aunt's *unlicensed* day-care center, that a North Carolina survey shows child abuse is more common in small unlicensed centers. And if those horrors aren't convincing, Edelman adds, "Michael Dukakis supports ABC."

Sort of. "We support the goals of ABC," says Chris Edley, Dukakis's issues director. "Professional standards are important. Child care can't just be seen as an alternative to flipping hamburgers for people who'd rather change diapers."

What Dukakis doesn't support is the $2.5-billion price tag, which is five times larger than the largest new spending program he's proposed.his beloved regional-development authority. In some ways, Dukakis might feel more comfortable with the moderate Republican alternative, the Hatch-Johnson bill, which provides tax incentives for businesses to establish day-care programs, liability-insurance relief, and block grants to the states. But the $375 million proposed in state aid is minuscule; Dukakis already is spending more than a third of that on day care in Massachusetts alone. Even Representative Nancy Johnson, the bill's co-sponsor, believes the funding is inadequate. "But it's realistic," she adds.

Actually, with huge budget deficits projected for the foreseeable future—and with neither candidate proposing a reasonable plan for reducing them—*none* of these proposals is very realistic. Where's the money going to come from?

And yet, there is something oddly compelling about day care as an issue, perhaps because it comes dangerously close to forcing the debate toward the most worrisome fact of American life: Our standard of living is lower now than it was in 1973. Two salaries are often needed to support a family where one good manufacturing job used to suffice; a great many middle-class mothers have no choice but to work, a burden that causes great pain each time they leave their kids with strangers (even licensed "caring professionals") or doddering grannies, and they hardly need lectures on the joys of motherhood from smug defenders of "traditional" values.

Life isn't as easy as it was during the golden age of Yankee hegemony, the quarter-century after World War II. The polls suggest most Americans know it's going to get harder still—to buy a house or a new car or an education for their kids. This reality—the slow, sickening slide of our standard of living—may well dominate American politics for the rest of the century. The search for a remedy *should* be the central issue of this election year—but it won't be, because it assumes an economic future that is something less than glowing. Public pessimism is a crime punishable by defeat in the post-Reagan era, or so the conventional wisdom goes. But it does seem strange that in the bottomless vacuity of this endless campaign, neither Bush nor Dukakis has the courage to admit, much less debate, what the public already knows. ■

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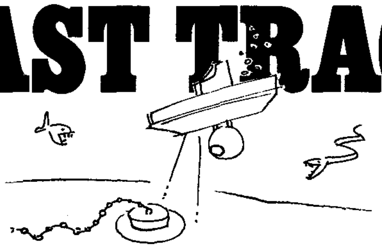


EDITED BY DANIEL SHAW

MODERN TIMES

Go, Baby, Go

IT'S LEAN AND BRIGHT AND shiny and eats up the road with its aerodynamically correct design. "It's the ultimate yuppie accessory," admits the first woman in New York to have owned one.

It is the Baby Jogger—a sturdy stroller built for mothers and fathers who find that being a parent isn't enough of a workout. Now they take their toddlers along on the morning jog, bringing new meaning to the concept "quality time."

The Baby Jogger, created by long-distance runner Phil Baechler, of Yakima, Washington, looks like a souped-up Aprica: Three bicyclelike wheels support a sleek, lightweight aluminum frame and Cordura nylon seat.

Psychologist Cecilia Martin and her four-month-old daughter were the first to take a Baby Jogger around Central Park (Baechler, a distant relative, sent them an early model). Suddenly, Martin couldn't run a peaceful three miles without Japanese tourists snapping her picture.

The Baby Jogger.

"New Yorkers ignore the most outrageous things," says Martin, "but they stare at the Baby Jogger. I started taking brochures with me for the people who stopped me every day."

The strollers, which cost about $240, are available at Paragon and other sporting-goods shops around the city. And *everybody* has one. Model Kim Alexis trains for marathons with her son, Jamie. Billy Joel and Christie Brinkley got one for daughter Alexa Ray. There's even one at Kensington Palace. Armand Hammer sent one to Charles and Diana for the little princes.

KELLI PRYOR

BRIEF LIVES

DEALERS' CHOICE

TWO YEARS AGO, LAURIE RUBIN, DRESSED in a tweed Armani suit, walked into the Leo Castelli gallery and asked if she could borrow a $110,000 Ellsworth Kelly sculpture. She wanted it for the October opening of the Laurie Rubin Gallery, around the corner on Spring Street. She handed a list of what would be in the show to the manager, Morgan Spangle, who is used to such requests from young dealers.

Spangle recognized the Rubin name (her uncle Bill runs MOMA's painting-and-sculpture department, her uncle Larry runs the Knoedler gallery, and her dad, Richard, is a collector) and the slightly flustered woman. "She was nervous," he recalls, "but *cute.*"

Last week, after a fourteen-month courtship, they were married, forging a potent art-world alliance, taking a cue from other art-world romances—Mary Boone and Michael Werner, Ileana Sonnabend and Leo Castelli. It's a merger between the owner of a hot downtown gallery and the manager of the gallery that discovered Warhol, Johns, and Stella: a union that could influence the art world for decades to come—and maybe the post-Castelli era at the Castelli gallery.

Rubin, 27, who runs her gallery with her sister Lynn, was groomed for the role. The daughter of a professor, she grew up in Westchester surrounded by Stellas and Nolands, then studied art history at Brown.

Spangle, 35, the son of a plumbing-fixtures salesman, grew up in Chicago looking at television rather than paintings. He studied to be a painter, which led him to Chicago's Richard Gray Gallery, where he got a job as an assistant. In 1984, he moved to New York to manage the Castelli gallery, where he's now crucial to the $20-million-a-year operation.

Spangle and Rubin: An art-world alliance.

Together, the two will command more attention than either one could alone. Rubin knows the older, uptown collectors; Spangle has already developed relationships with many artists and could go off on his own.

"Or he could join Laurie in running her gallery," says Leo Castelli. "Opening his own gallery would be a long uphill fight. He couldn't get the good artists that I have here."

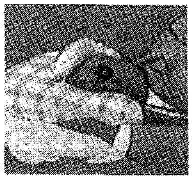
Already, the 80-year-old Castelli is making plans for his succession. "I want to go on until I can't walk," he says. "Whatever ideas Morgan has for the future may be modified by what I'm going to set up. So we'll see."

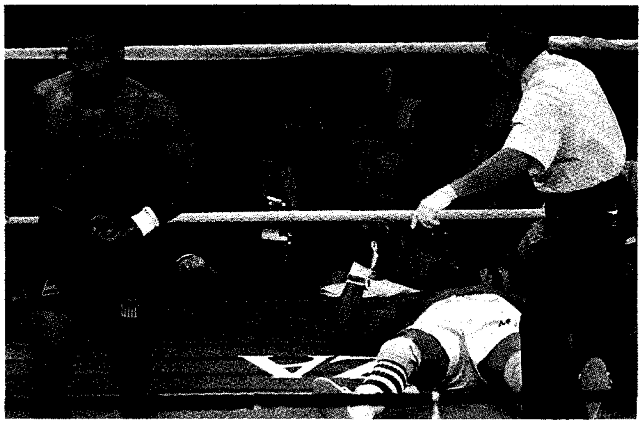
"The mantle passes?" says Spangle skeptically. "The gallery will dissolve . . . nobody could fill Leo's shoes."

MATTHEW ROSE

Photographs: left, John Russell/Team Russell; right, Jeanne Strongin. Illustration by Guy Billout.

MR. PEEPERS'S NIGHTS: *Good Night, Irene*





A.P./Wide World

Ninety-one seconds later.

IT WAS ON ONE OF THOSE TV SPORTS shows where the men whose necks spread out into their shoulders in muscle wedges and the nostalgic little guys who have been watching them all their lives were analyzing the Tyson-Spinks fight, about to happen. One of them—it might have been Larry Holmes, it might have been José Torres—said, "If Mike Tyson hits Spinks, it will be 'Good night. Irene'!"

I knew of the doctor who had measured Mike Tyson's punching power in newtons. Tyson has officially off-the-chart death hands, fists that can whomp the floating ghost out of a man. The doctor, not having published scientifically yet, was not eager to have this known, but ever since I learned it, I've been waiting for something bad to happen, something worse than the crash of a body and legs twitching in the air that will get up millions richer.

Good night, Irene! The white car has come . . . get the doctor in the ring. I've been waiting for the legs that don't get up.

Of course, I didn't tell this to ten-year-old Donny Trump or Malcolm Forbes, neither of whom had been to a championship fight before. As Donny lined up to get on his dad's helicopter with his mother's name to go to a city where everything really large has his last name on it, Donny said he favored Spinks if the fight went long.

"You at least think it's a contest," Jack Nicholson said to him. Nicholson was cradling an Evian bottle very protectively.

"Evian, ha!" said the dramatically beautiful Ivana Trump. "One sip and I fall over backwards."

"No, it really *is* Evian," I said. "I see the seal."

I introduced myself to Warren Beatty, who once knew me. He is now a strange red-brown color, and his eyes slid far away and took a small vacation in the middle distance.

Ivana's dashing father got up from his seat on the pleated beige leather of the *Ivana* to make way for Donald's father, Fred, who looked out at the swampland with developer's eyes. "Do you see Trump Village?" I asked him. "Oh, do you know Trump Village in Brooklyn? I built that," he said happily. While Warren, Jack, and Paul Simon talked politics in the rear, Ivana told me about the glories of the *Trump Princess* (page 20), its hospital ready for open-heart surgery, the staff of 57. . . .

"Just what I needed," said Ivana.

"Like a *loch in kop* [hole in the head]," said Fred.

"WHERE'S THE DAD? WE LOST THE DAD. GET ME THE father!" said Ivana, biting her red lips at the elevator of the Trump Plaza. Fred Trump was found, and we went to the ballroom for dinner. Warren and Jack and Paul sat at one table and were swarmed. Paul escaped and went to sit for a while at Ivana's table.

"I've never seen anyone handle this [the swarm] better than Jack," Paul Simon said.

Here comes someone who handles it pretty well, I thought, as Ivana brought Malcolm Forbes over. He had just raised his fork when the swarm descended on him.

I saw the head of Donald Trump coming out of a temporary dark hole of media neglect. "Where's everybody?" he said. Then he saw Malcolm in the swarm. He came over, followed by his own renewed swarm. Fred Trump stood up. The lights came on as the two swarms met.

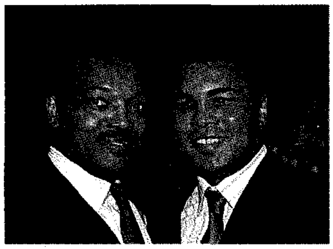
"Every time my father stands up, that happens," said

Trump with Forbes and Jackson.

Oprah Winfrey with Ivana.

Jack Nicholson, Paul Simon, and Warren Beatty.

Sean and Madonna.



Jackson and Ali.

Don King and Robin Givens.

Jackie Mason.

Russell O. Turiak

Photographs by Jeff Asher/LGI. Sketch courtesy of *WWD/W*.

Donald. Ivana posed between the billions. Then Ivana and Donald posed standing above young Donny, who shook his head and made a face into his cheesecake when the lights went on.

"Bigger than ever! You should see what just walked in the door!" said Donald and took a sip from the iced tea held by his iced-tea bearer.

Forbes went over to compliment Jackie Mason, who was having dinner with Milton Berle.

Then Jesse Jackson came in with the Secret Service, the guys of Trump, and three of his sons. Donald brought Malcolm Forbes over. The swarm swelled and churned. Jesse Jackson whipped out a dollar bill and gave it to Malcolm Forbes. "I always wanted to do that," said Jackson.

Tyson and Spinks.

When Forbes came back, his plate was gone. Then, just as I was beginning to miss him, Norman Mailer appeared with his son.

"Anything the Trumps do . . ." Jack Kemp said to Fred Trump.

"Is anyone eating this?" said Forbes, taking my *gâteau* St. Something-or-other.

Malcolm moved on and the ballroom emptied, and Ivana went off to "refresh" herself, and I was left. Across the table, Blaine Trump, who wished she was at the ballet, speared a leaf of romaine. We both had had enough of ballrooms. For me, they were like antechambers to hell, with the wait, the forced encounters, the faces coming out from the shadows, people swarmed and dropped, the monster personalities who leapt up as if a hot coal had been dropped down their back when another monster passed. In my bad dreams, I am in the nightmare ballroom waiting for a big fight, missing the main event. And I cannot leave.

AT LAST, WE ARE ABOUT TO MOVE INTO THE ARENA, where I will follow Peeps's Rules for all sporting events: Keep the beaker filled and always root for the old guy. Behind me, a comedian follows in the power wedge, holding fast to his drink, the lemon sliver rocking side to side, not spilling a drop in the fevered crush.

"Why don't you move up," Donald says, calling out beyond the fence to Jack and Warren, inexplicably in the nether regions of the $1,500 seats, the land of old comedians.

At a stately cruise comes the lord of the ring, Whispering Ali. He sees Jesse Jackson and gives him his real, living smile and hugs him. Jesse quickly taps Donald to rise.

Donny Trump sits very happily with his baby-sitter, the football great Herschel Walker, next to Gene Hackman. Up front, Donald takes Tyson's wife, Robin Givens, to introduce her around.

A row ahead, Madonna's hand, with five or six rings, snakes around the back of Sean Penn's head and plays with his left ear. She rubs the back of his neck. She strokes his head, her nails plunge into the spikes of his crew cut, his violence relaxes. Bruce Willis in deep disguise, with a beard and Diehard-battery hat, turns to talk to them until Donald, unhappy with their placement, rearranges the arena.

As the celebrity introductions are made, political manager Roger Stone, upon hearing one of the names, mutters, "One of the great slime dogs of our day."

"Carl Icahn, the well-known businessman," says the announcer, who introduces the absent (Don Johnson) as well as the present. "Matthew Broderick . . . Neil Diamond . . . Laurence Tisch. . . ." Over in the Beacon Theater on West 74th Street, Donald Trump and Oprah Winfrey get the loudest boos. "Ivana Trump, president of the Plaza Hotel," says the voice.

The crowd has had enough. They start to chant, "Ali, Ali," and now they stand. "Ali, Ali."

"Leon Spinks," says the announcer.

"That guy sells razor blades," says a voice, as a man with two diamond pinkie rings, one in the shape of Texas, throws out his arms.

Ali, large in the ring, now whispers to Michael Spinks and then puts on his glasses and leans against the ropes in his corner in the relaxed way of the champ. "The greatest of all time, the three-time heavyweight champion," says the announcer. Jesse Jackson stands on his seat to see Tyson, as do Dolph Lundgren and David Brenner. I watch Tyson's still face as "Spinks the Jinx" is introduced. Spinks and his men pray, and Spinks crosses himself. Tyson, who is angry, works quickly.

"Lay off," says the referee to Tyson.

Spinks is down, his eyeballs rolling back, his legs jerking.

"Unbelievable," says a voice. "One minute."

"A million every ten seconds," says Steve Winick, who took Nicholson's seats. "If you walk around with a walkie-talkie, you can go anywhere." Herschel Walker tells Donny Trump he wouldn't mind fighting Mike Tyson.

Two muscle tunnels cross as Jesse Jackson and the Trumps pass Tyson, and, for one moment mashed in the straining bodies, I look right into Tyson's face, which is cool, ageless stone, the neck the size of a small girl's waist.

"He's awesome," says Trump, who, for once, cannot think of anything else to say. He is disappointed and a little nervous, for he created the validity of this, but, of course, the pit drop in the casino is the biggest in history.

"Where's the kid?" says Ivana. Donny is found, and now all the fathers are with their sons—Jesse, Norman, Donald.

"One round, I said it all over the world," Don King says.

Tyson comes out into the press conference with his wife, the young dragon lady.

"What can I say?" he says in a strange, high boy voice. He has been hurt only in his heart, insulted. "Before I left my penthouse . . . the job has to be done . . . as far as I know, this might be my last fight." Jesse watches with unblinking frog eyes, not applauding. I've never seen colder theater than Jesse now.

"There is always somebody that can beat somebody," says Michael Spinks.

Manufacturing the excitement of this event was "one of the greatest things I ever did," Donald says in the car to the airport.

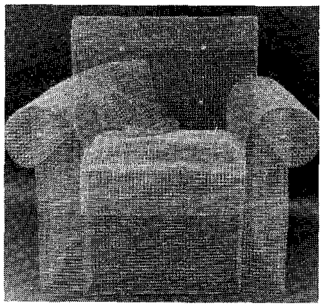
Good night, Irene. Irene, good night.

Photograph: Focus on Sports.

RUTH RECOMMENDS

BY RUTH GILBERT

Free opera in Central Park this summer features a fully staged, all-Verdi season: 'Rigoletto' on July 7, 'I Masnadieri' on July 14, 'La Traviata' on July 21, and 'Un Ballo in Maschera' on July 28. All begin at 7:30, at the Band Shell on the Mall.

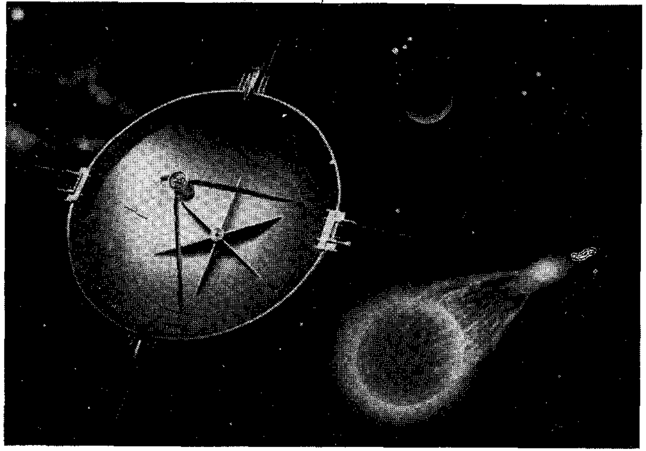


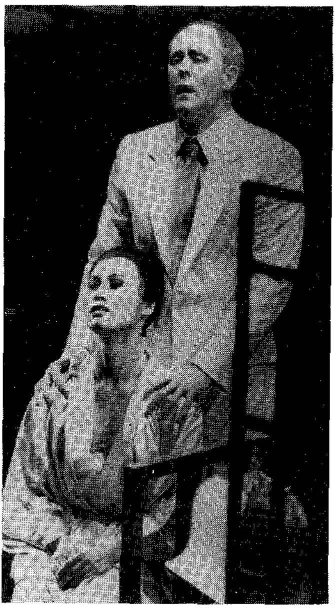
THE OUTDOOR CHAIR

See this comfortable chair (the pillows need plumping up a little). It's made of galvanized hardware cloth with bolts and is on view with a large group of outdoor seats in the Cooper-Hewitt gardens, through September 18.

'ARE WE ALONE?'

Below, an alien radio receiver (make-believe, don't get scared) scans the universe in the Sky Show at the Hayden Planetarium through November 21. It's narrated by Mark Lenard (Spock's father in Star Trek*).*



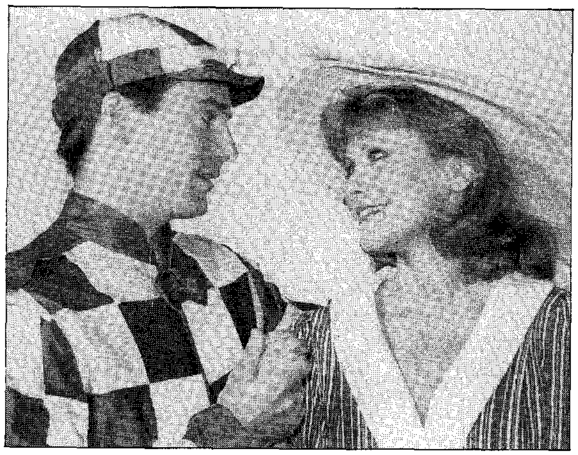


'M. BUTTERFLY'

Happy hundredth-performance birthday! This award-winning play, at the Eugene O'Neill Theatre, certainly deserves hundreds more. Above are stars John Lithgow and B. D. Wong.

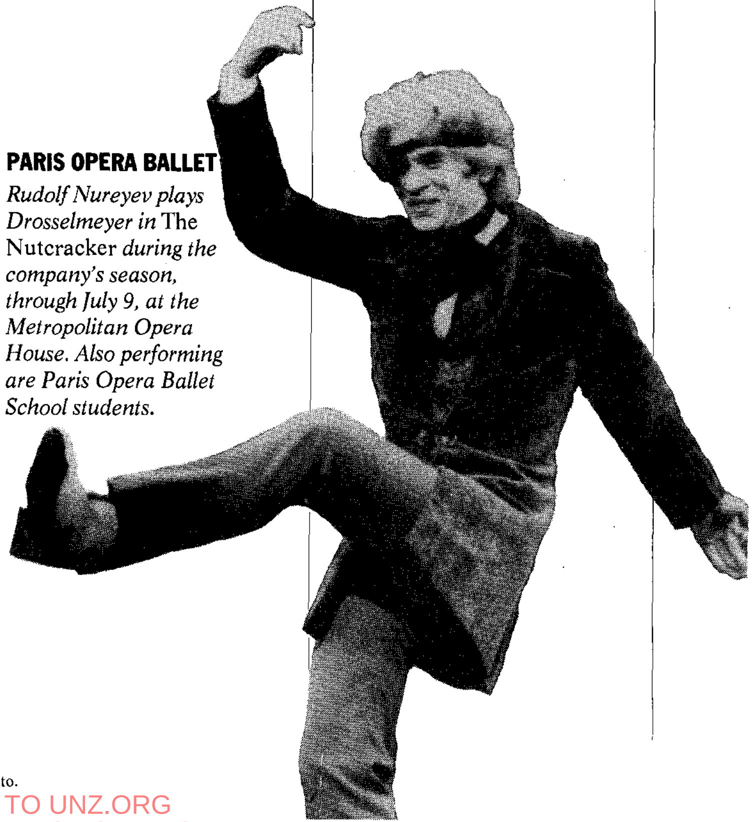
LIGHT OPERA OF MANHATTAN

Give My Regards to Broadway *is adapted from George M. Cohan's 1904* Little Johnny Jones, *and below are stars Ron Gibbs and Mary Dugan. The musical is being performed at Playhouse 91 through July 17.*

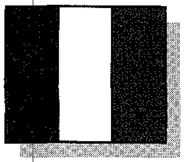


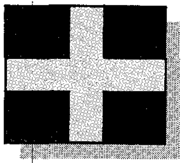
PARIS OPERA BALLET

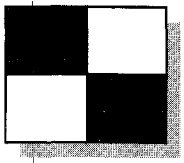
Rudolf Nureyev plays Drosselmeyer in The Nutcracker *during the company's season, through July 9, at the Metropolitan Opera House. Also performing are Paris Opera Ballet School students.*

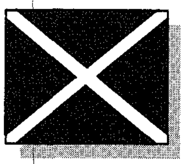


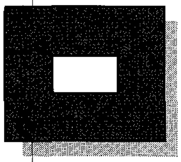
Photographs: top left, Topher Delaney; bottom left, Michael Donnadio; bottom right, Radolphe Toretto.







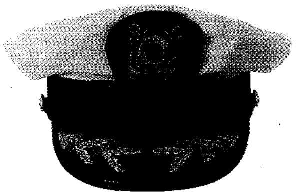




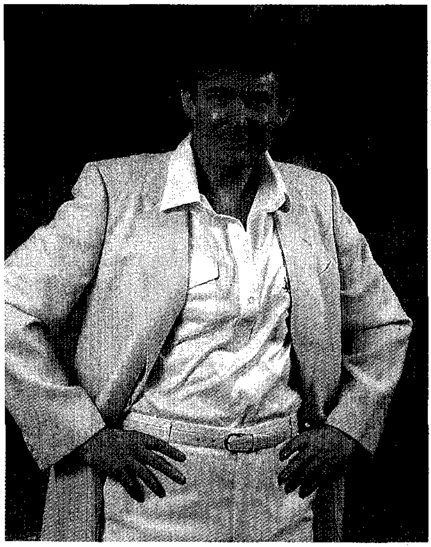
TRUMP'S NEWEST TOY

BY

JOHN TAYLOR

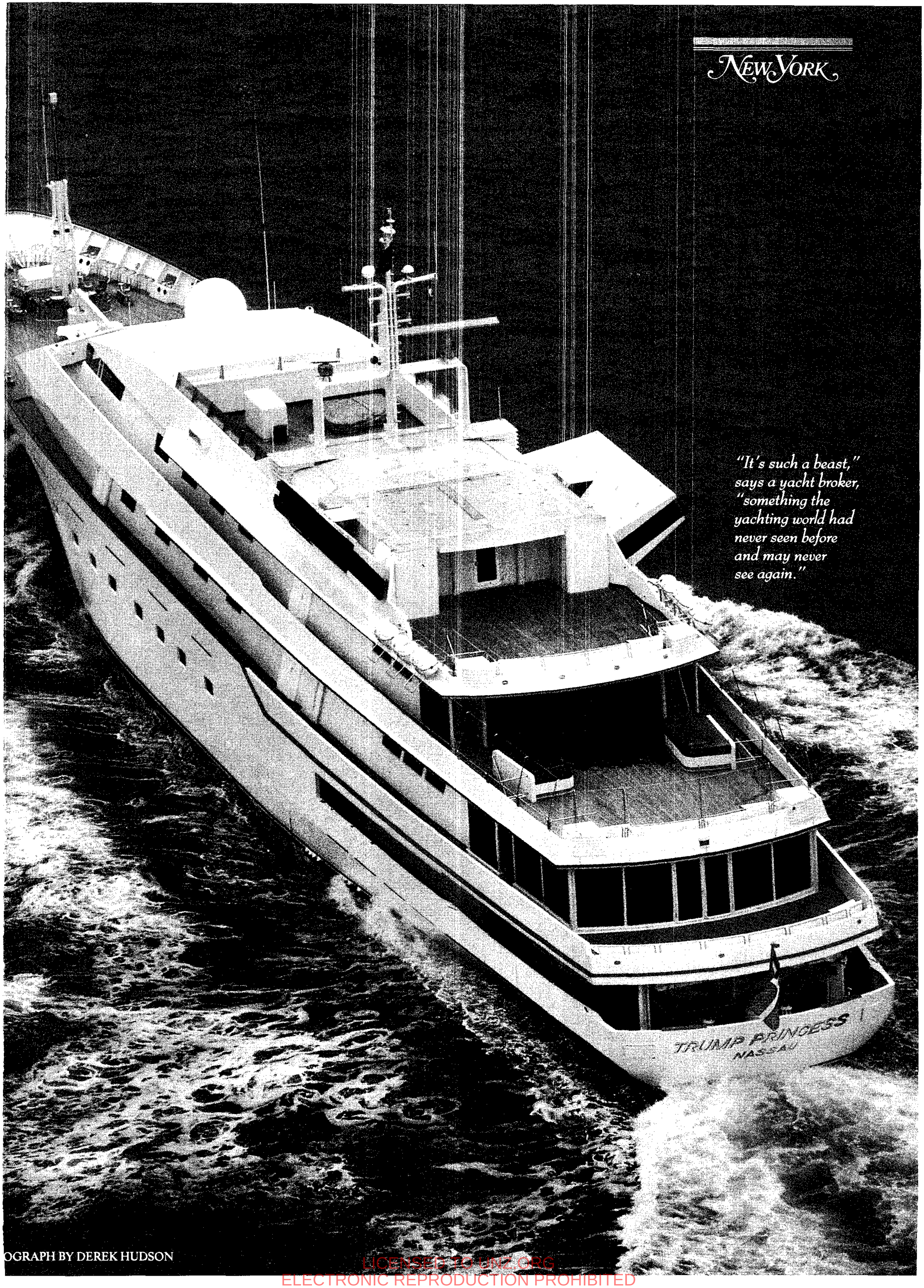


A certain Level of Quality. That is the phrase Donald Trump returns to again and again to explain just why he bought Adnan Khashoggi's 282-foot yacht. And an explanation *is* needed. After all, Trump doesn't water-ski or go in for swimming in a big way, and he's always tried to avoid the sun. As a matter of fact, he has never owned a big boat before. He doesn't even particularly *like* boats. "I'm not into them," he says with a shrug. "I've been on



Photograph by Harry Benson.

SKIPPER: *"I think it's a hell of a good deal."*


TRUMP PRINCESS
NASSAU

"It's such a beast," says a yacht broker, "something the yachting world had never seen before and may never see again."

OGRAPH BY DEREK HUDSON

Though the scene of many lavish parties, the Nabila *was in fact an invaluable business instrument for Khashoggi. In Atlantic City, Trump plans to use the yacht to lure high rollers.*

friends' boats before and couldn't get off fast enough."

So why spend close to $30 million on a yacht? Trump will admit that it is an "incredible toy," even "the ultimate toy." But words like those make the whole venture seem a trifle frivolous, so he prefers to refer to the boat, which he has named the *Trump Princess,* as "a work of art." And what makes it a work of art is, of course, the Level of Quality. "It's very hard to explain the level of quality," Trump muses.

But he will try. Trump rises briskly from his leather chair and crosses his office in Trump Tower to a scale model of the yacht. Just for starters, he explains, evidence of the level of quality can be found in the hull, which is made from welded steel rather than aluminum, and in the set of special docking propellers, which are used to move the boat laterally. "Major ships don't have that kind of a feature," he says.

But to really appreciate the level of quality, Trump continues, you have to see the interior. That is where Khashoggi lavished money with utter abandon. Trump points out, for example, that Khashoggi had the walls of the eleven cabins covered in chamois leather and bird's-eye maple. Bathrooms are done not in marble but in onyx—and not just any onyx, either. "Hand-carved onyx," Trump says, "by the finest craftsman from the hills of Italy."

All in all, he concludes, it is a "unique" boat—"a masterpiece" that is "in a class by itself." And this is not just Donald Trump bragging. *Power and Motoryacht* magazine, in an issue due out in August, rated it "the most spectacular yacht in the world." Similarly, a Time-Life book on luxury craft has called it "the most opulent modern yacht afloat."

That is why Donald Trump bought it.

Oh, and because he got a terrific deal on it, of course. "I did it," he says, "because I was buying a great piece of art at a ridiculously low price."

UNLIKE DONALD TRUMP, ADNAN KHASHOGGI HAS always had a thing for boats. According to one of his associates, the Saudi arms dealer, who took advantage of connections with the Saudi royal family to amass a fortune worth around $3-billion at its peak, acquired his first yacht when he was eighteen. And naturally he traded up as his wealth increased. "He went through yachts the way you or I go through cars," says Ronald Kessler, author of *The Richest Man in the World,* a biography of Khashoggi.

In the seventies, Khashoggi owned two yachts. While these were impressive, neither made quite the naked assertion of fantastic wealth nor inspired quite the hoped-for degree of awe, so Khashoggi commissioned the distinguished British naval architect Jon Bannenberg to design the most sumptuous, the most incredible yacht the world had seen. "He wanted to build the most advanced big yacht in terms of styling, interior, mechanics, and performance," says Bannenberg. "It was to be the best yacht in the world, and we achieved that at the time."

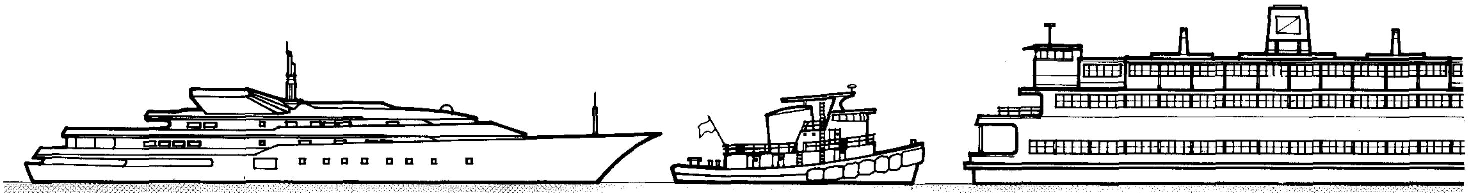
The vessel Bannenberg created cost $35 million to build. But Khashoggi also hired Italian designer Luigi Sturchio to produce the interior. That, according to people in the yachting world, cost Khashoggi another $50 million or more, which brought the total price tag for the boat into the neighborhood of $85 million. "No one really knows what it cost to build," says Jonathan Beckett, a partner at Nigel Burgess, the London yacht brokerage that arranged the sale of the boat to Trump. The final cost, however, ran so far over the initial projection that the Benetti shipyard in Viareggio, Italy, which had contracted to build the boat, went bankrupt when it was finished.

Named the *Nabila,* after Khashoggi's only daughter, the vessel was launched in 1980. Khashoggi, insisting that it be totally self-contained, had made sure it included everything from a patisserie and three-chair hair salon to a screening room with an 800-film library and a hospital with an operating theater. There are sleeping quarters for a crew of 52. To get to and from shore, the boat has a helicopter landing pad and a pair of 30-foot motorboats. Cruising at 17.5 knots, it could log 420 miles in 24 hours. Fourteen tanks holding 136,000 imperial gallons of diesel fuel enable it to travel 8,500 miles (once across the Pacific or twice across the Atlantic) without refueling. Three converters produce 9,900 imperial gallons of fresh water a day from the ocean. The six mammoth refrigerators carry a three-month supply of food for 100 people. "A few hotel owners have been envious of our deep freeze," says Richard Cuckson, the boat's captain for the past three years.

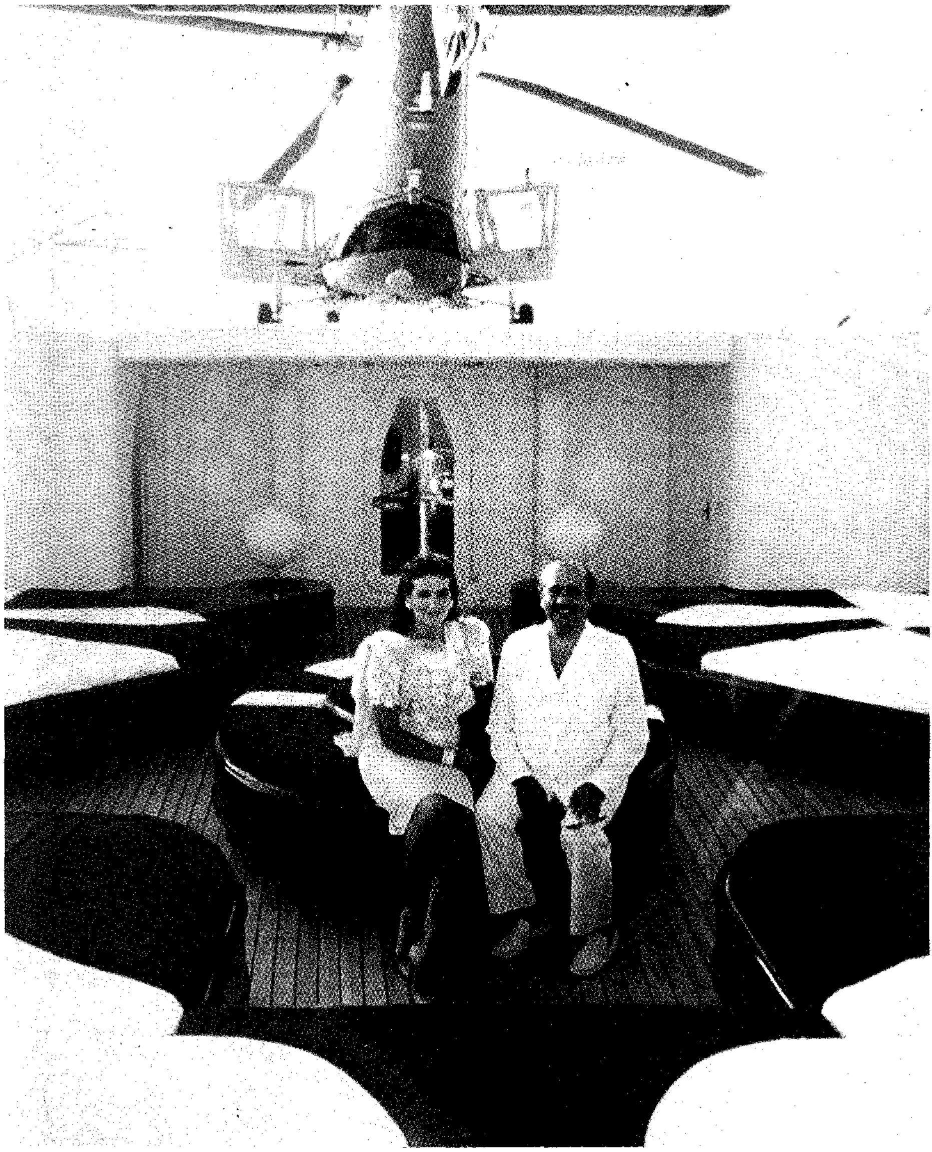
While the *Nabila* is one third the size of the ocean liner the *United States,* its sleek lines suggest the aerodynamic styling of smaller pleasure craft. Inside, however, all the mirrors and gleaming metal and polished stone suggest nothing so much as a floating version of Trump Tower. And, as with all fabulously expensive indulgences, the yacht has its critics. "I hate that boat," says the writer and cosmopolite Taki. "I find it extremely ugly." But Pamela Kessler, Ronald Kessler's wife and an art critic for the Washington *Post,* describes it as "understated" and "very subtly done."

MANY OF KHASHOGGI'S MOST LAVISH PARTIES—as well as some of his most scandalous exploits—took place on the *Nabila.* The man always celebrated his birthday in a big way. Kessler writes that when Khashoggi turned 48, he had the yacht pick up 200 guests in Monte Carlo, then head to Cannes and pick up another 200, who ranged from Brooke Shields and David Niven to Stewart Copeland, the drummer for the rock group the Police. They drank Dom Pérignon, ate caviar, duck, and venison, and danced until seven in the morning in the boat's glittery disco, where a disc jockey conducted laser light shows and sent clouds of mist swirling across the bronze dance floor.

Renderings by David Koralek



TRUMP PRINCESS—282 FEET TUGBOAT—110 FEET STATEN ISLAND FERRY—290 F



Photograph by Shock/Onyx.

OUT OF COMMAND: *Former owner Adnan Khashoggi and his wife on the sun deck.*

But the *Nabila* was also an invaluable business instrument for Khashoggi. He cultivated the influential, inviting aboard not only movie stars but also political leaders and diplomats. Maxwell Rabb, the U.S. ambassador to Italy, was a guest. An associate of Khashoggi's says that on one occasion, five heads of state—including three kings—were entertained simultaneously.

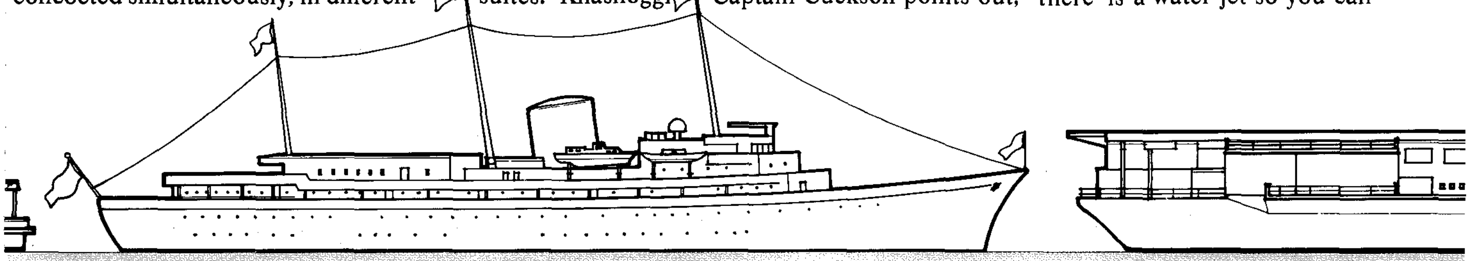
More often, the *Nabila*'s guests were Arab princes, Third World officials, and shadowy European and American businessmen. Ensconced in its suites, they used the 150 telephones and the satellite communications system to arrange arms sales and commodities trades. When contracts were ready to be signed, the yacht could quickly slip into international waters, where sovereign restrictions on business transactions do not apply. On many occasions, several deals were being concocted simultaneously, in different suites. "Khashoggi has a great ability to keep sixteen different business meetings going," says the journalist Arnaud de Borchgrave, who has been on the yacht several times. "He goes from room to room, doing different deals."

To help bring deals to fruition, Khashoggi provided his clients with the services of dozens of young women whom he rotated on and off the boat. "His whole modus operandi was to influence clients with his opulent lifestyle," says Kessler. "He would give them anything they wanted: girls, food, cash. He had quite a variety of occasions on the boat. Some were very formal, some were orgies."

LET US TAKE A TOUR. Not of the entire yacht, which has five levels and some 100 rooms, just of the owner's suite. (Khashoggi's wife had her own suite down the hall.) The bedroom alone runs the width of the boat. It has a tortoiseshell ceiling, a ten-foot-wide bed, and push-button controls for the audiovisual equipment, for room service, even for the curtains. It also has a secret passageway. "Khashoggi has a constant parade of girls in his life," says de Borchgrave. The arms dealer once showed him a secret compartment in the bedroom that opened onto an outside corridor in the event that anyone needed to make a discreet exit. "It was in case another woman was outside," says de Borchgrave. "That's how he explained it to me."

From the bedroom we head down a corridor past a mirrored dressing room and into the owner's bathroom, where the onyx floor tiles are carved in a sunburst pattern. To one side is a room with the owner's barber chair. Next to that is the owner's shower and a sauna. The shower has thirteen nozzles and is carved in the shape of a scallop shell from a single piece of onyx—a task, according to yacht broker Jonathan Beckett, that took a team of workers a year to complete.

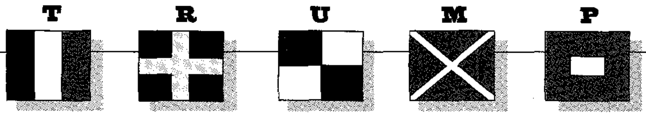
From the bathroom we proceed into the owner's television area, then into his study, then into his large sitting area, paneled in the inevitable chamois leather. There we take the owner's private elevator (the boat has a second elevator for guests and a third for the crew) to the owner's private sun deck. An enclosed section houses the bar, pantry, video games, and another sauna and shower. Outside, behind bulletproof glass, sits a circular swimming pool eight feet in diameter. That may seem less than grand—it may even seem a bit small—but, as Captain Cuckson points out, "there is a water jet so you can



QUEEN ELIZABETH'S YACHT BRITANNIA—412 FEET

INTREPID—908 FEET →

TRUMP PRINCESS



Khashoggi didn't want his daughter's name on someone else's boat, so the price dropped $1 million, and the yacht became the Trump Princess.

swim all day against the current and never reach the other side."

A considerate touch. Even more considerate is the hydraulic lift that raises the sun bed high above anyone else anywhere on the boat, thus enabling the sunbather to bask nude in total privacy.

KHASHOGGI'S EMPIRE BEGAN TO COLLAPSE IN the mid-eighties when the drop in oil prices forced the Saudis to cut back on arms purchases. He tried his hand at commodities, but that market wasn't going anywhere, either. Khashoggi then got involved in the National Security Council's secret negotiations with Iran because, according to one source familiar with his dealings, he thought if he helped end the Iran-Iraq war, he would be positioned to profit handsomely from the vast reconstruction projects both countries would need to undertake. That also didn't work out. At the same time, Khashoggi's expenses were running some $330,000 a day. When his sources of income dried up, his debts began to mount at a frightening rate. "He is deeply in the red," says a source.

Among Khashoggi's creditors was the sultan of Brunei. He had loaned the arms dealer $50 million in 1985, taking the *Nabila* as collateral. When Khashoggi defaulted on his loan in 1987, a Swiss holding company controlled by the sultan took possession of the boat. One source says the sultan's associates were crazy about the yacht but felt that it would prove too tempting a target for the pirates and revolutionaries who operate in the countries around the South China Sea. In order for the sultan to use it, they realized to their regret, he would have to equip it with rockets and missiles, which would detract from its appeal as a pleasure craft.

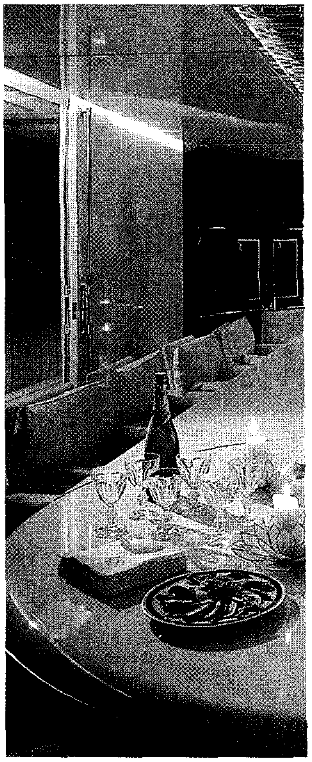
Beckett says that the sultan himself, who has a fortune worth about $25 billion and is said to be the richest man in the world, was scarcely aware the boat had come into his possession and had no interest in keeping it. "The sultan owned another yacht, which was 144 feet long," Beckett says. "He slept on it one night in three years. That's how badly he wanted the *Nabila*."

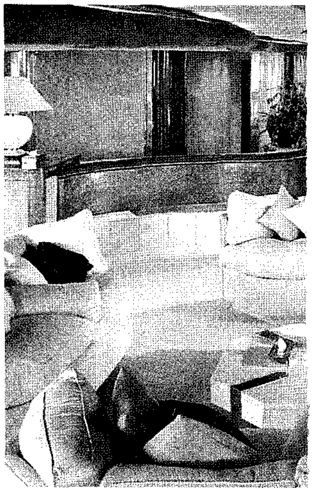
Disposing of any large yacht is an ordeal. Beckett explains that the universe of possible buyers is so small, the negotiations so time-consuming, and the purchase subject to so many conditions that it takes an average of two to three years to complete a sale. What's more, the *Nabila* came with its own peculiar baggage, which made it, Beckett says, "potentially the most difficult yacht in the world to sell."

To begin with, the broker had to contend with the boat's somewhat risqué reputation. "One was rather fumbling around in the dark," says Beckett, "not knowing who would be interested and who would not be interested because of its past history."

The broker also had to figure out how much the boat was worth. "It was very difficult to put a value on it," he says. "It's such a beast—something the yachting world had never seen before and may never see again."

Though the *Nabila* probably cost Khashoggi $85 million, it would require an outlay of between $150 million and $200 million to build an identical boat today. On the other hand, the highest price ever paid for a secondhand yacht was $16 million. Then again, the *Nabila* had been put up as collateral for a $50-million loan. So in June 1987, when Beckett discreetly began informing the wealthy of the world that the *Nabila* could be theirs, $50-million was the asking price. A great deal of flexibility existed, however, because the sultan's representatives had told Beckett quietly that they wanted a deal done fast. "The brief was to dispose of it quickly," Beckett says.





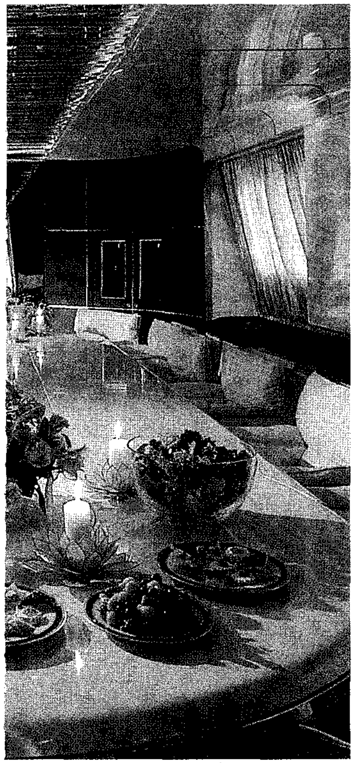
DONALD TRUMP will tell you that he has always enjoyed toys. As a matter of fact, he says, he loves toys—at the right price. They add glitz and cachet to the Trump empire. And the terms on which he acquires them promote the mystique of Trump as the consummate deal-maker. "I look at things for the art sake and the beauty sake and for the deal sake," he says.

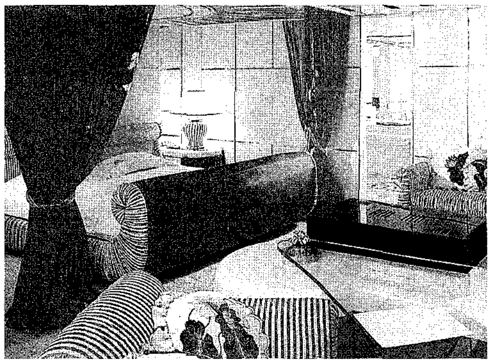
This whole business of Trump and the toys—or the "works of art," as he likes to call them—got started with Mar-A-Lago, the 118-room mansion in Palm Beach ("the No. 1 house") that he bought for $7 million. Then, for a mere $2 million, he bought a Puma helicopter ("the best in the world") from Warner Communications, and, after that, a Boeing 727 for $8 million. Last fall, he acquired the Plaza Hotel ("a great institution") for $390 million.

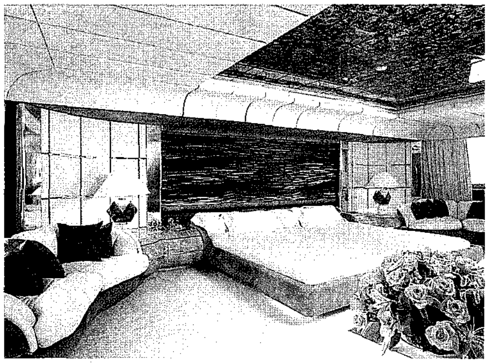
Naturally, Trump had long had his eye on the swankest yacht in the world. Though he had never been aboard, he had seen the *Nabila*, in all its resplendent whiteness, docked in Monte Carlo. When he learned of Khashoggi's financial problems in 1985, he called Khashoggi's people to see if the yacht might be for sale. "It was a delicate thing," Trump recalls. "I didn't want to be a vulture and say, 'Hey, look, Mr. Khashoggi is not doing so well; I'd like to buy his boat.' I said, 'If at any time he wants to sell the boat, I'd be honored if he'd call me.' "

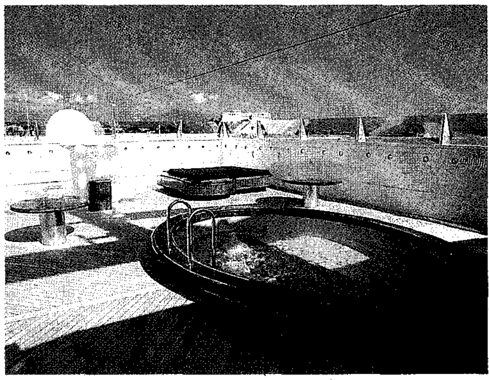
When the boat did come on the market, according to one source, several other extremely rich people, including the Australian Alan Bond, Gordon and Ann Getty, and Harry and Leona Helmsley, expressed interest. No one, however, pursued it aggressively. "People looked at the boat, then sat on the fence," says Beckett. "They felt it was a distress sale" and thus that the price would come down.

Last September, almost as soon as he learned the *Nabila* was available, Trump bid $15 million in cash. While that figure

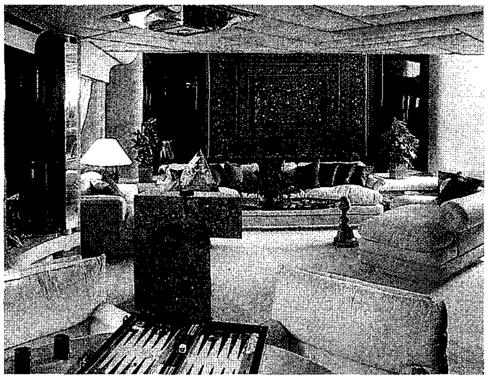


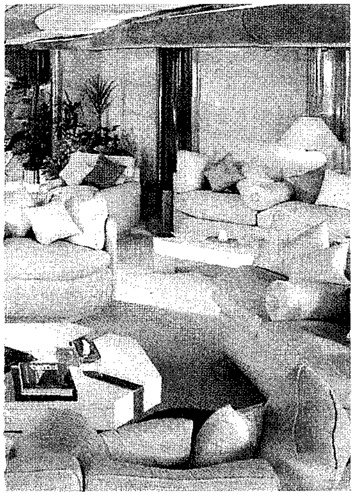


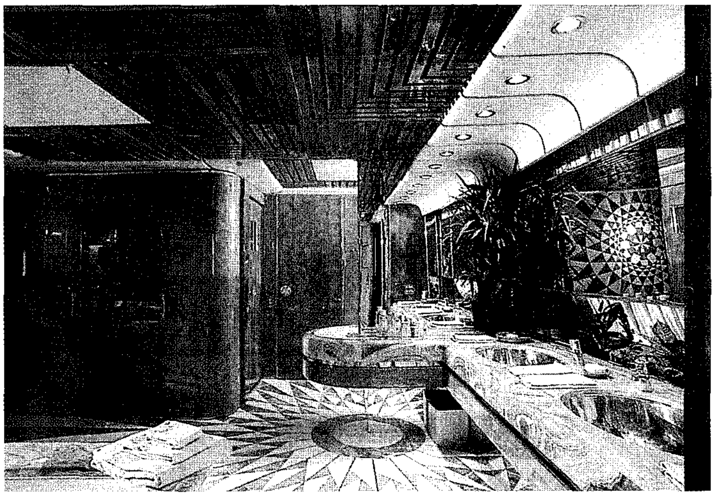




Andy Smith







THE GRAND TOUR: *(Clockwise from top left) The dining saloon; the Ruby Suite; the owner's bedroom; the owner's private saloon; the owner's bathroom; the Main Saloon; and (center) the swimming pool and sun bed on the sun deck.*

amounted to less than a third of what the sellers wanted, it was close to the highest price ever paid for a secondhand yacht. By then, Beckett had already received two other offers. One was for $13 million. The other, like Trump's, was for $15 million, but it came subject to several conditions.

Beckett flew to New York and countered Trump's offer with a proposal of $32 million. Trump responded with $28 million. Half an hour later, he had agreed to pay $30 million—for a boat he had never boarded.

That very day, Suzy broke the story in the New York *Post*, and Beckett was suddenly deluged with higher offers. "At the time of signing," he says, "other clients, who had looked at the boat and then been sitting on the fence, heard Mr. Trump was buying it and they began calling, desperately offering substantially more money than Mr. Trump."

Meanwhile, Trump was arranging to pay less. Shortly after the sale went through, intermediaries contacted Trump on behalf of Khashoggi, who, they said, was upset that his daughter's name would now be on a boat belonging to someone else. "They asked if out of respect for Khashoggi I would take the name off the boat," Trump recalls. "I said, 'I don't know.' "

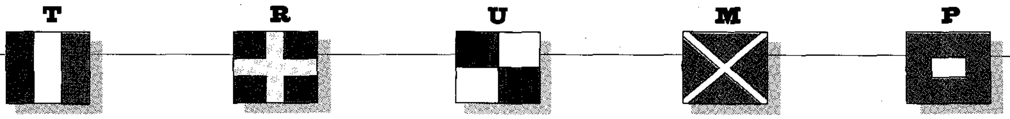
Negotiations ensued, and Trump agreed to rename the boat if the cost were reduced by about $1 million. "So the price I ended up paying was $29 million," Trump says. "I think it's just a hell of a good deal."

Beckett agrees. "He got an unbelievable deal, in retrospect."

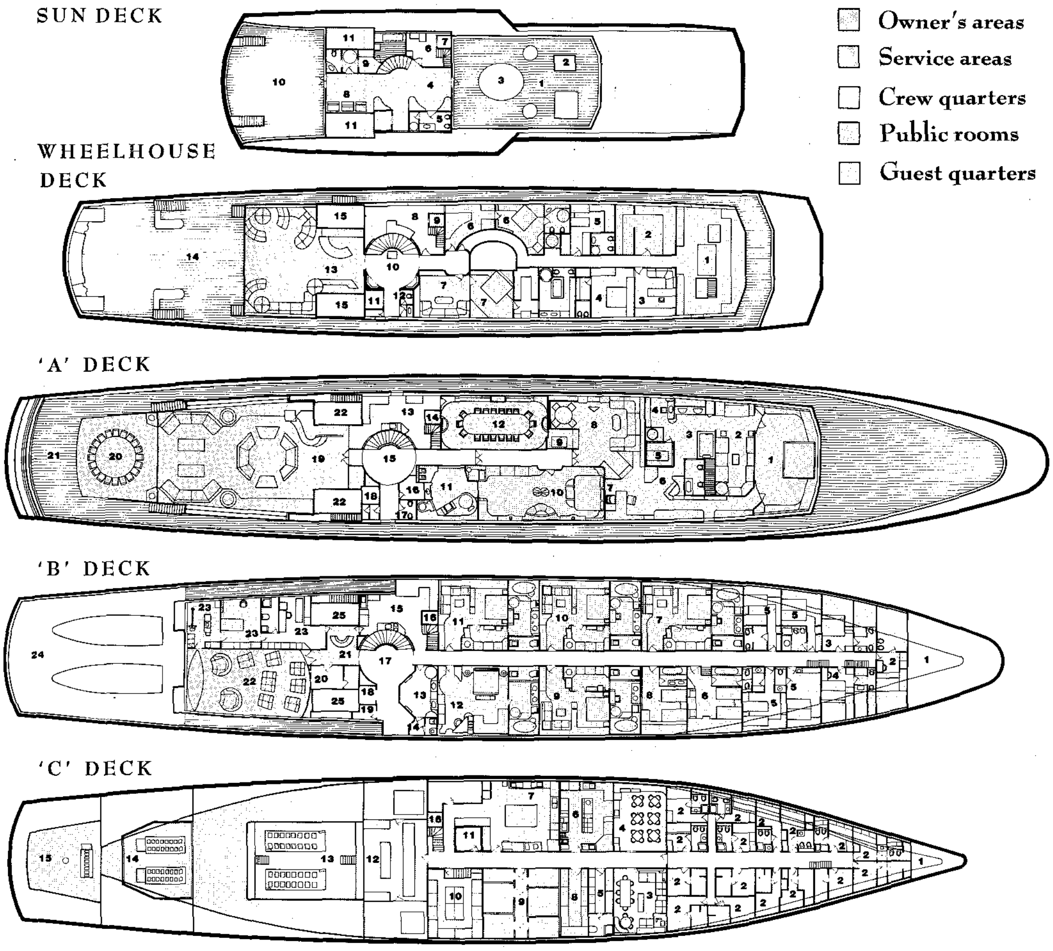
TRUMP THEN SPENT $8.5 MILLION REFITTING THE *Trump Princess*. He repainted the hull, rebuilt the engine, and replaced 3,500 yards of chamois leather. One of the more garish cabins will become the children's room, and the hair salon has become a cloakroom. The boat, which Trump says will cost about $2.5 million a year to operate, set sail from the Azores in mid-June and was scheduled to arrive in New York on July 4 in time for the huge party the Trumps planned to throw on it that night. It was to tie up at the Water Club, in the slip Malcolm Forbes usually reserves on the holiday for his 141-foot yacht, *The Highlander*, which is returning from a Pacific voyage. "The *Trump Princess* will be a fascinating addition to the New York Harbor scene," says Forbes.

Trump himself won't spend much time on his yacht. He's not the kind of guy, he says, to "sit on decks of boats for three or four weeks," and anyway, "it would be too much if I was going to use it personally." Instead, like Khashoggi—though in a somewhat different fashion—Trump plans to use the boat as

Photographs by Michael Boys.



PRINCESS



SUN DECK

1. Owner's private sun deck.
2. Owner's private elevator.
3. Swimming pool.
4. Sun-deck lobby area.
5. Shower room and w.c.
6. Pantry.
7. Crew/consumer elevator.
8. Video-games room.
9. Guest sauna, shower room, and w.c.
10. Sun deck.
11. Engine room/funnel trunking.

WHEELHOUSE DECK

1. Wheelhouse.
2. Radio room.
3. Captain's day saloon.
4. Captain's double cabin.
5. Twin officer's cabin.
6. Silver Suite.
7. Gold Suite.
8. Pantry.
9. Crew/consumer elevator.
10. Lobby area.
11. Guest elevator.
12. W.C. compartment.
13. Discotheque.
14. Barbecue deck.
15. Engine room/funnel trunking.

'A' DECK

1. Owner's bedroom.
2. Dressing room.
3. Owner's bathroom.
4. Barber's room.
5. Owner's sauna.
6. Owner's television area.
7. Owner's study area.
8. Owner's private saloon.
9. Owner's private elevator.
10. Sapphire Suite.
11. Sapphire bathroom.
12. Dining saloon.
13. Pantry.
14. Crew/consumer elevator.
15. Lobby area.
16. Security room.
17. Deck w.c. compartment.
18. Guest elevator.
19. Main Saloon.
20. Veranda deck.
21. Aft-deck area with seating.
22. Engine room/funnel trunking.

'B' DECK

1. Forepeak.
2. Triple-berth crew cabin.
3. Double-berth crew cabin.
4. Twin crew cabins.
5. Twin/triple-berth crew cabins.
6. Topaz Twin Suite.
7. Amber Suite.
8. Turquoise Twin Suite.
9. Coral Suite.
10. Lapis-lazuli Suite.
11. Emerald Suite.
12. Ruby Suite.
13. Cloakroom.
14. Deck w.c. compartment.
15. Pantry.
16. Crew/consumer elevator.
17. Lobby area.
18. Guest elevator.
19. Deck w.c. compartment.
20. Cinema projection room.
21. Cinema foyer/bar area.
22. Cinema.
23. Hospital.
24. Boat deck.
25. Engine room/funnel trunking.

'C' DECK

1. Forepeak.
2. Twin crew cabins.
3. Officers' lounge/mess room.
4. Crew mess room.
5. Four-berth crew cabin.
6. Crew galley.
7. Owner's galley.
8. Dry storeroom.
9. Walk-in cold-room/deep-freeze area.
10. Patisserie.
11. Silver store.
12. Engine-room control room.
13. Engine room.
14. Generator room.
15. Steering compartment.
16. Crew/consumer elevator.

a business instrument. In 1986, he leased the Farley Marina on the Atlantic City inlet from the State of New Jersey. He has now rebuilt the marina, doubling the number of slips to 633. Later this month, the *Trump Princess* will sail to Atlantic City and dock at the marina in full view of his hotel/casino Trump's Castle.

Trump will make the boat available for selected charities and "very high rollers who spend millions of dollars a year in the casinos." But it will also serve as a tourist attraction. He hopes it will lure the big yachts plying the East Coast into Farley Marina and then into Trump's Castle, Trump Plaza, his second hotel/casino, and the Taj Mahal, a third hotel/casino he has under construction. "There is a whole market there," Trump explains. "While I was building this marina, I was trying to get the boat, because I knew that it would blow everybody's mind. It would become a spectacle."

But that is what the yacht has been all along. It's a spectacle, a statement of astronomic wealth, a massive piece of equipment designed to arouse envy in those who behold it. Khashoggi had stipulated that his boat be huge enough to intimidate even the owners of big yachts—and it does. A few years ago, a friend of Trump's was at the helm of his own very large yacht in the Mediterranean—and feeling quite proud—when the *Nabila* roared by, practically swamping him. "He said it gave him a total inferiority complex," Trump says. And that, no doubt, is another reason Trump bought the boat. ■

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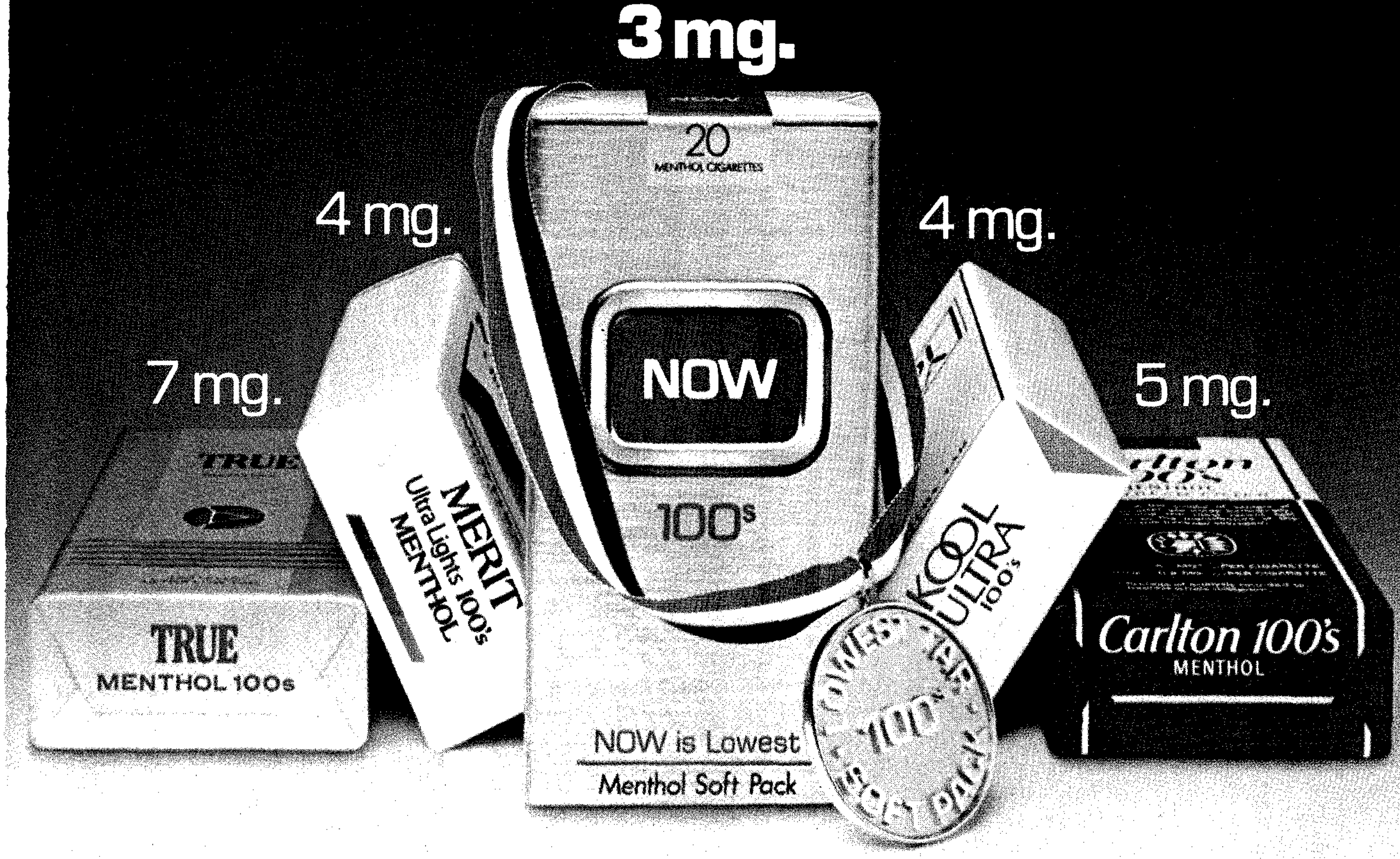
3 mg.
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MENTHOL CIGARETTES
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KOOL
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LOWEST TAR
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SOFT PACK
Carlton 100's
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BOX: Less than 0.5 mg. "tar," less than 0.05 mg. nicotine, SOFT PACK FILTER, MENTHOL: 1 mg. "tar," 0.1 mg. nicotine, av. per cigarette, FTC Report JAN. '85; BOX 100's: Less than 0.5 mg. "tar," less than 0.05 mg. nicotine, SOFT PACK 100's, FILTER: 2 mg. "tar," 0.2 mg. nicotine, SOFT PACK 100's, MENTHOL: 3 mg. "tar," 0.3 mg. nicotine, av. per cigarette by FTC method.

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SILVER RUSH

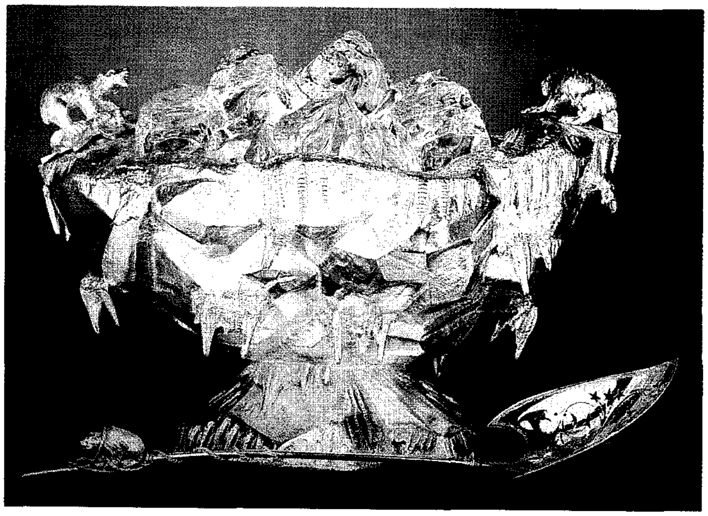
THE BITTER BATTLE FOR A COLLECTOR'S TROVE

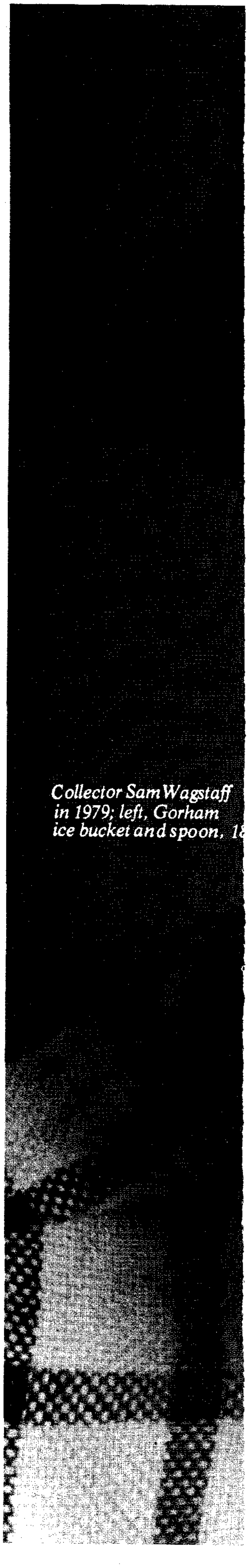
BY ELLEN HOPKINS

On January 14, 1987, curator and collector Sam Wagstaff died of AIDS. Two months later, his last show opened at the New-York Historical Society. To those who knew Wagstaff primarily as a connoisseur of photographs and of minimalist and African art, the show came as a bit of a shock.

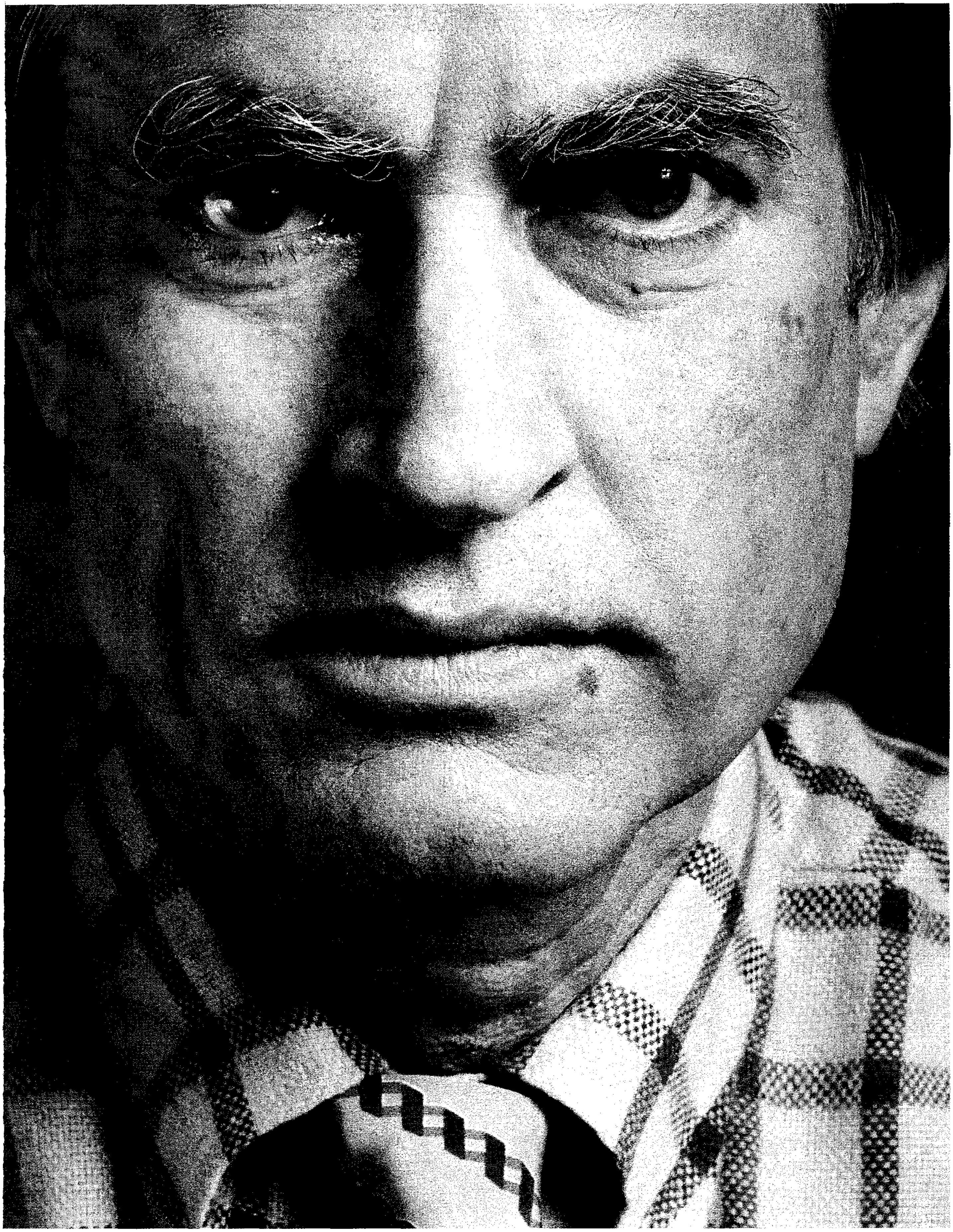
Lining the stately rooms of the society's granite building on Central Park West were cases of ornate, bizarrely embellished silver objects: a punch bowl rimmed by squatting marksmen, ready to pick off anyone foolish enough to swipe a glass of grog; a gnarled hand that doubles as a serving fork; a centerpiece topped by a man in a sleigh, enthusiastically whipping the sculpted reindeer.

In his introduction to the show, Wagstaff wrote, "The esthetic of [silver] plate of the great period in the United States (probably 1875–1895) passed quickly like a comet and has left almost total ignorance and total disfavor. All the better for





Collector Sam Wagstaff in 1979; left, Gorham ice bucket and spoon, 18



PHOTOGRAPHS BY ROBERT MAPPLETHORPE

PIECES OF SILVER: *"Sam would not have agreed to the loan extension had he been of sound mind," says Robert Mapplethorpe. "They took advantage of him. And the way they went about it is disgusting."*

those few crazies like myself who enjoy its perversity and are trying to assemble nuggets of it. . . . "

The *Times* gave the show a glowing review: Wagstaff's "exuberant personality permeates the exhibition. . . . [It presents] scores of exotic creations." Collectors and curators were effusive in their praise of the collection. "It's quirky, smart, and fantastically handsome," said Patterson Sims, then a curator at the Whitney Museum. "Sam had a way of taking something we hadn't seen and *making* us see it."

Now, a little over a year later, Robert Mapplethorpe is suing the society, the state's oldest museum, for its "fraudulent conduct" in obtaining a five-year loan of the Wagstaff silver. Mapplethorpe, the well-known photographer, is a longtime friend of Wagstaff's and the executor of his estate. "Sam would not have agreed to the five-year loan had he been of sound mind," he says.

Should he win the suit, Mapplethorpe plans to sell the collection. "They took advantage of Sam," he says. "I don't know why they want his silver so much, but they obviously do. And the way they went about it is disgusting. Sam's certainly not unique in terms of someone dying and losing it a bit. So this must happen all the time."

Because the case is now in litigation, James Bell, the museum's director, declined to be interviewed for this story. But Albert Appel, a lawyer representing the society, says Mapplethorpe's charges "are totally without merit. Mr. Wagstaff was completely cognizant of the nature of the loan. He looked forward to the loan; he participated in its planning."

"Sam was the sweetest, most generous person I've ever known," says Jim Nelson, Wagstaff's companion. "He'd be heartbroken to know just how the Historical Society repaid his generosity."

SAM WAGSTAFF WAS BORN, in 1921, into a family of collectors (an elder Wagstaff's book collection is in Yale's Beinecke Library). Wagstaff began his art career as a curator at the Wadsworth Atheneum, in Hartford, where he launched the first major comprehensive show of minimalist art. He later served as a curator at the Detroit Institute of Arts, all the while collecting contemporary painting and sculpture as well as African art.

Then, in 1972, an inheritance from his stepfather allowed Wagstaff to devote himself full-time to private collecting. At the suggestion of Mapplethorpe, whose work he had already begun acquiring, Wagstaff decided to concentrate on photographs.

When he sold off the photography collection in 1984—to the Getty Museum, reportedly for $5 million—the first thing Wagstaff did was buy a silver teapot. The silver collection had officially begun. According to Nelson, it was the collection Wagstaff had been waiting for all his life.

"Silver was the top for Sam," he says. "He always told me he'd know he had really made it when he felt ready for the silver."

While Wagstaff was growing up, there was certainly a quantity of sterling hanging about the family place, but never enough to satisfy young Sam. In fact, he told friends, he'd sometimes go to playmates' houses simply to ogle their silver. His love affair with the stuff only grew more intense with time.

During the two years Wagstaff collected silver, he managed to fill a storeroom in his apartment building, at One Fifth Avenue. And his apartment itself was aglitter with champagne beakers, olive forks, and Stilton scoops, nut spoons and picks, ladles topped with terrapins. Every available surface, including the floor, was covered, till walkways had to be carved out.

"Sam bought it so fast, he hardly had time to unpack it," says Mapplethorpe. "He was like that with anything he collected—totally obsessed. With the photographs, every day he had another one to show me. I must admit, he lost me with the silver."

When friends stopped by, Wagstaff's apartment could be a total wreck, with clothing, photographs, and papers scattered about, yet the first thing he'd do was grab the Gorham polish.

"There have always been collectors of American silver, but Sam was different," says dealer Ronald Hoffman. "Others would look for bargains or value—they'd want to know it would be worth more in however many years. Prices meant nothing to Sam. He bought because he loved it."

And because it amused him. When Wagstaff saw a napkin ring with a medallion of a man he thought was the spitting image of his sister—the siblings weren't all that close—he roared with laughter and promptly bought it.

Wagstaff bought silver up until the last ten days of his life. Several dealers credit him with boosting the entire silver market. Pieces that sold a few years ago for $200 sell for $2,000 today.

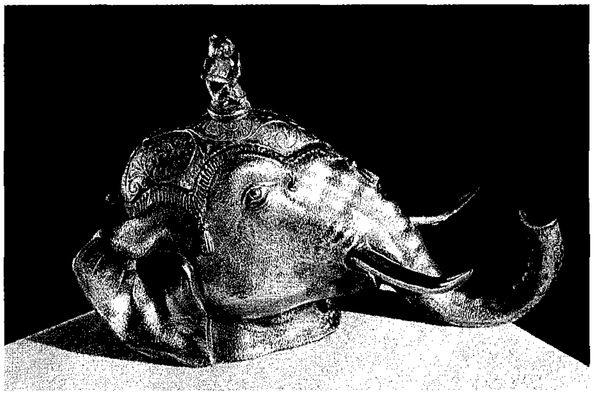
SERENE FAÇADE: *The financially troubled museum.*

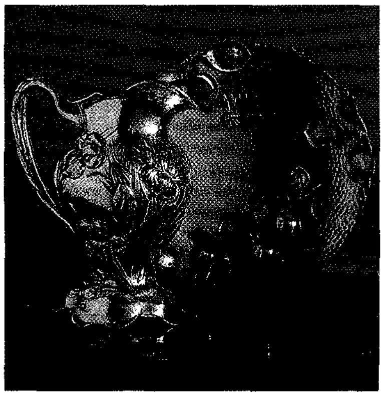
The collection, friends say, was always intended for display. Whatever he was collecting, Wagstaff wanted an ever larger audience for it. When one of his research assistants, who was a board member at the New-York Historical Society, suggested a show there, Wagstaff agreed. According to Wagstaff's lawyers, the society also indicated that it wanted to do a catalogue. "It was an obsession of Sam's," says Mapplethorpe, "to do a book on his silver."

The first sour note was struck when, according to Mapplethorpe, the museum asked the collector to kick in $60,000 to help mount the show and publish the catalogue. The society refuses to discuss specifics about the show, but one source there says that "it is usual for private collectors to pay for the mounting of shows that have their name on them."

Wagstaff donated no money but suggested that, to help cut catalogue costs, he'd deal with the photogra-

Photograph by Erica Lansner/Photoreporters.





METAL URGE: *Clockwise from above, Meriden Britannia inkwell, 1886; Lebkuecher pitcher, 1902, and Gorham footed bowl, 1881; Tiffany pitcher, 1893, and Whiting pitcher, circa 1880–85.*

phy for it himself. Indeed, Mapplethorpe took a few still lifes, but the catalogue was never completed. "I don't know why," Mapplethorpe says. "I gather they didn't have the financing to do it right."

And, in fact, the society today is facing a severe financial crisis. The museum is seeking approval from the New York State attorney general to sell about 40 paintings from its collection. The top two floors of the four-floor museum will be closed, and up to 30 percent of the staff will be dismissed. The statement sent to society employees last week reads in part, "We have a looming budget gap that threatens the integrity and very survival of the institution. . . . We must act today to put our house in financial order—or there will be no house and no tomorrow worthy of our shared legacy, commitment and aspirations."

ACCORDING TO HIS friends, it was Wagstaff's dying wish to act as curator for the show. And, they say, the museum allowed him to do just that. "I think it gave him the zest to continue his fight," society director Bell said when the show opened. Wagstaff orchestrated the lighting, figured out where each object should go, selected just the right silk moiré to line the display cases. On a pedestal, white gardenias were heaped in a silver centerpiece supported by four silver elephants, just as Wagstaff had requested shortly before his death. And for the opening, Bell sent Jim Nelson a white gardenia to wear in his lapel.

"Everything was tastefully done," says Mapplethorpe. "I was pleased. Jim Bell had been extremely nice to Sam."

Throughout his last illness, Wagstaff had focused on what he thought really mattered—the silver collection. There came a time when he had to hold the objects with one arm—the other was a mess of intravenous tubes. A friend of his was monitoring the IV when Wagstaff became quite impatient. "You can't be paying attention to what I'm showing you if you're looking at *that,*" he said.

When he first saw the elephant centerpiece (the one that would later hold gardenias), Wagstaff gasped. By that point, he couldn't walk without crutches—a dealer had brought the object to his apartment—so others had to hold the centerpiece aloft as Wagstaff fondled every inch of it. That night, the silver elephants shared Wagstaff's bed with him.

During the last few months of his life, Wagstaff had hallucinations—doctors and friends have testified to that under oath. "He would fluctuate," says Mapplethorpe. "It was in and out. One day he'd be quite coherent, the next completely out of it. You'd think he couldn't possibly make it through the night, but in the morning he'd be buying silver. At some point you wanted him either to get better"—Mapplethorpe shades his eyes for a moment—"or worse."

On November 25, 1986, Sam Wagstaff signed a full-page standard loan form with the New-York Historical Society. The loan was for eight months, ending in August of '87. Six weeks later, Mapplethorpe decided to broach the subject of where the silver was ultimately to go.

"[Sam's assistant] kept bugging me about what was going to happen to the collection," says Mapplethorpe. "I hated to ask, but I thought, Let's get this clear. So I asked Sam if he'd like the Historical Society to have the silver. And he rather indignantly said, 'Oh, not necessarily.' "

Two days later, Wagstaff was dead.

WHILE IT WAS WIDELY rumored that Wagstaff's estate was worth as much as $33 million, it is now valued at a little over $5 million. "For all the commotion over Sam's money, he didn't have that much," says Mapplethorpe. "He couldn't have; he spent it like a drunken sailor. Even he described it that way."

Except for three $100,000 bequests—to the Metropolitan Museum, the Museum of Modern Art, and the New York Public Library—Wagstaff left the bulk of his estate to Robert Mapplethorpe and Jim Nelson. Wagstaff's sister, Judith Jefferson—the one he thought resembled the man on the napkin ring—got $10,000 and some art that had been in the family.

The Mapplethorpe suit isn't the only messy dispute over the fate of Wagstaff's property. Jefferson, objecting to the fact that her brother left most of his money to a photographer known for his elegant treatment of sexually explicit subjects and to a former hairstylist (Nelson once worked for Elizabeth Arden), challenged Wagstaff's will.

Wagstaff's principal beneficiaries thus spent last spring and summer fighting to uphold the will. (At the beginning of this year, Jefferson dropped her suit.) For the moment, the silver was forgotten.

The show at the society was advertised as closing in August. As the summer wore on, Mapplethorpe realized that Wagstaff's estate, which was art-rich and cash-poor, required one major sale to pay the taxes and honor the bequests. The silver, he thought, was the logical choice. Christie's was interested in hold-

Photographs: top left, Robert Mapplethorpe; right and bottom, Brian Hagiwara.

DEBT TO SOCIETY: *A source connected with the Historical Society believes that Wagstaff intended to lend the silver for as long as possible: "In fact, he actually promised to* give *them parts of the collection."*

ing a sale, and that would result in the catalogue Wagstaff had always wanted.

So Michael Stout, a lawyer for the Wagstaff estate, got in touch with the society to arrange for the silver's return. It was then that Stout was told the loan wasn't for eight months after all. According to lawyers for the museum, two and a half weeks after the first agreement was signed and a month before he died, Wagstaff agreed to extend the loan to five years.

Mapplethorpe and Nelson were bewildered. Both thought it was completely out of character for Wagstaff to have agreed to such an extension. "Certainly not without telling *me* about it," says Nelson. "I made all Sam's appointments. I screened all his calls. I handled every aspect of his life those last few months. I'd have *known* if he did this."

But a source connected with the society believes that Wagstaff had every intention of lending the silver for as long as possible. In fact, says this person, "Sam actually promised to *give* them parts of the collection. What's terribly sad is that he died before all the ends could be tidied up. Sam promised to take care of the exhibition costs, he promised all *sorts* of things to make the show as wonderful as possible, and nothing was actually done about it. But that makes sense, for he never accepted the fact that he was going to die.

"And considering the size of the estate, something gracious could have been arranged in the form of a gift. I'm afraid that one of the realities of this terrible lawsuit is that Robert Mapplethorpe badly wants the money.

"But he should remember that the society gave Sam something to live for," the source continues."Without the silver, without that show to prepare for, life would have been a dark tunnel for Sam those last few months. The society shouldn't be pilloried for its kindness to a dying man."

Mapplethorpe and Nelson would agree that the show made Wagstaff's last months bearable. Nevertheless, they regard the extension as inexplicable—especially given that both of them are in poor health. Indeed, Wagstaff's will stipulated that "a substantial payment" be made to Nelson "as soon as practical."

Stout told them not to worry—loans to institutions are cut short every day. He wrote to the society, explaining that because of the cash-poor nature of Wagstaff's estate, the extension of the loan could not be honored.

THE SILVER WASN'T REturned. Instead, lawyers for the museum suggested that Stout meet with them and James Bell. Stout agreed. According to Stout, this is how the meeting went:

Bell began by telling Stout how happy Wagstaff had been that the silver had finally come home.

"What do you mean *it had come home?*" Stout asked.

"Sam's ancestors once had a farm in Central Park. It was such a joy to him that this silver he so loved had found its way back after all this time."

"Just what are we getting at, Mr. Bell?"

"Well, we believe the silver should be given to the society," said Bell.

"I'm afraid that's impossible," said Stout. "That was not Mr. Wagstaff's wish."

"Well, his ancestral home. . . ."

"This ancestral home must have been a good deal closer to the East Side, because Sam gave $100,000 outright to the Metropolitan Museum and nothing whatsoever to the Historical Society. We would like the silver back."

Bell reminded Stout of the five-year agreement.

"This is crazy," said Stout. "If Sam were alive and said, 'I've changed my mind; I want my silver back,' any self-respecting institution would return it."

Bell mentioned the possibility of naming a room after Wagstaff.

"Sam Wagstaff was not the sort of man who wanted a room named after him," said Stout. "He gave generously, but he gave anonymously. Sam was extremely—almost pretentiously—discreet." (Mapplethorpe later confirmed this: "Sam certainly had an ego, but it wasn't tied up with museum wings. He thought having a room named after you was vulgar.")

According to Stout, the discussion then moved to whether Wagstaff had intended all along to make an outright gift of the silver but just hadn't gotten around to it.

"Well, *really,*" said Stout. "This loan was in negotiation for quite some time. If Sam had wanted to make a gift, he had ample opportunity to do so. But just to settle this matter, I'm sure Robert Mapplethorpe would be happy on Sam's behalf to make a gift of a few pieces."

"If you're not interested in making a substantial gift, and by that we mean at *least* one third to one half the collection," said one of the society's lawyers, "we have nothing to talk about."

Helene Kaplan, a lawyer for the society who was present at the meeting, does not recall any mention of Wagstaff's ancestral home nor any suggestion that a room be named after the collector. "And there was no suggestion then of an outright gift of the silver," she says. Kaplan also denies that any conditions were set regarding the size of a settlement the society would accept.

"I can't be specific about the size of the donation that was eventually discussed," says Albert Appel, "but I consider it to be relatively small in terms of the size of the estate."

DEATHBED BEQUESTS HAVE had a dubious reputation ever since Jacob draped his arms with animal skins to trick his dying father into giving him the inheritance that should have gone to Esau, his brother (Esau, remember, was "a hairy man").

Museums have always lavished attentions upon those who are going to leave this earth in the near future. And the courting process has only become more fervid with those under the swift and terrible sentence of AIDS.

"I'm a lawyer who functions pretty much in the art world," says Stout, whose clients include Salvador Dalí. "There's this peculiar aggressiveness by institutions looking for fortunes among AIDS victims. But," Stout sighs, "I guess they think they're just doing their job."

"Right before you die, museums appear and want to know where your money's going," Mapplethorpe says softly. "Anyone who's sick gets it. It's really kind of . . . horrible. One museum called and asked me to donate a photograph in Sam's memory. *Before* he was dead."

Mapplethorpe didn't donate the photo. And he didn't accept the society's extension. He decided to sue.

Shortly after the papers were served, Jim Nelson received an enormous bouquet of flowers from the Historical Society. "The most impressive bouquet I'd ever received," he says. *"Hundreds* of blooms, *this* wide around"—he flings his arms as far apart as they'll go. "I was shocked at the note: 'All best wishes, Jim Bell.' I don't understand it. I just don't understand it. Did they think this would *sway* me? I've not heard a word from them since."

THE LOAN EXTENSION CONsists of a two-sentence letter asking Wagstaff to amend the original loan agreement to five years. The letter—as well as Bell's signature and that of the witness, the registrar of the Historical Society—is dated December 15. Oddly, Wagstaff's signature is dated (by the typist who drew up the letter) December 12. On both dates, Wagstaff was in St. Vincent's Hospital.

"What happens when you go to a hospital to ask something of a dying man, a man who's mentally and physically impaired—and you know this in advance because a member of your board is in his household?" asks Robert Wittes, an estate lawyer Stout brought into the case. "The law of the State of New York is that the society has the burden of proof in demonstrating that this man knew what he was doing.

"Sam was in the hospital then. If it happened the way they say it did, they could have had a doctor or a nurse as witness," adds Wittes. "They know about bequests; they know that you get independent witnesses, not people who are obviously very interested in the transaction. We don't concede anything. We don't concede that Sam was competent, we don't even concede that it was his signature."

Charles Hamilton, the handwriting expert hired by the Wagstaff estate, doesn't believe the loan-extension signature is Wagstaff's. "It's a bizarre signature," says Hamilton. "It does not look like the signature of a man losing control of his motor responses. It looks like the signature of someone trying to make it *look* that way."

"That charge is totally without merit," says Albert Appel. "That is an authentic Wagstaff signature."

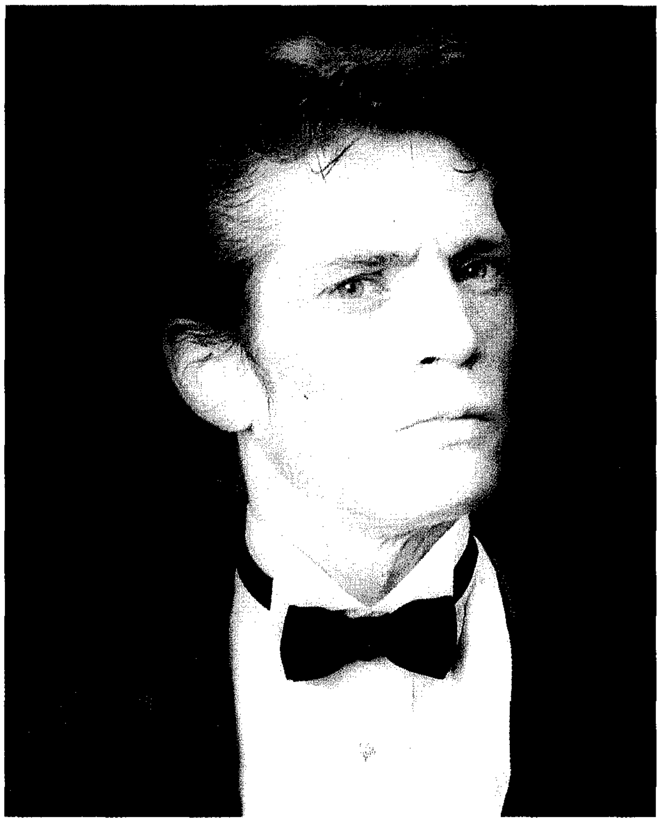
But if the signature *is* Wagstaff's, one wonders just what happened between November 25 and December 15 (or 12) that made him wish to extend the loan.

"If Sam did sign it," says another lawyer for the Wagstaff estate, "they probably went to the hospital, shoved the paper at him, and said, 'Sign on the dotted line.' Maybe they told him it was some document to expedite the original loan. God knows what they told him. He's dead, so they can say whatever they want."

But a source close to the Historical Society disputes these interpretations as cynical: "The society members are kindly, well-bred, unworldly people—they come from a world where people act like ladies and gentlemen."

TODAY, THE WAGSTAFF SILVER is still on display at the New-York Historical Society. No closing date for the exhibition is given.

"Why do they even *want* the silver for so long?" asks Mapplethorpe. "Sam wanted to interest people in what he was collecting. If there was a Christie's sale and it was promoted properly, I think it would interest people. And it could make a beautiful auction catalogue. What good does it do the silver being stuck there for five years? When was the last time you ran into someone who said, 'Have you seen that *wonderful* show at the New-York Historical Society?' "



HEIR APPARENT: *Robert Mapplethorpe self-portrait, 1986.*

Michael Stout believes that the society hoped to use the Wagstaff silver as a bartering tool. "Museums hate to lend their things and they love to borrow other people's," he says. "I think they wanted to loan out Sam's silver to build up their credit at other places."

"Sam wanted to leave enough money to provide for his friends," says Robert Wittes. "And since the estate can't be settled until the lawsuit is over, this nice, nonprofit institution is doing its best to defeat everything that Sam Wagstaff wanted. I've seen behavior like this in matrimonial cases. That makes sense. But it seems inappropriate from a nonprofit institution."

The suit may take more than two years to come to trial. The society, which started taking Mapplethorpe's deposition on June 20, recently made an undisclosed offer to settle. "We've made several efforts to avoid this painful litigation," says Appel.

Mapplethorpe turned down the offer. "It's creepy," he says. "They seem so sure that just because I'm not well, I'd be eager to settle."

"This has nothing to do with money," says Stout. "Robert Mapplethorpe simply believes that Sam Wagstaff did not intend to give the society a single fish fork."

But a source close to the museum speculates that the real reason Mapplethorpe won't settle is that "he never understood how much Sam loved the silver. Robert never cared about it; he thought it was high camp. Sam had always been his particular patron—and I don't think Robert wants Sam remembered as a silver collector. Which he will be if the collection stays at the society with his name on it.

"If the silver is sold off, then Sam will live in everyone's memory as the collector of Mapplethorpe's work. Anything else would dilute Robert's relationship with this man he loved so much. He wants Sam to stay with him in the world of photography."

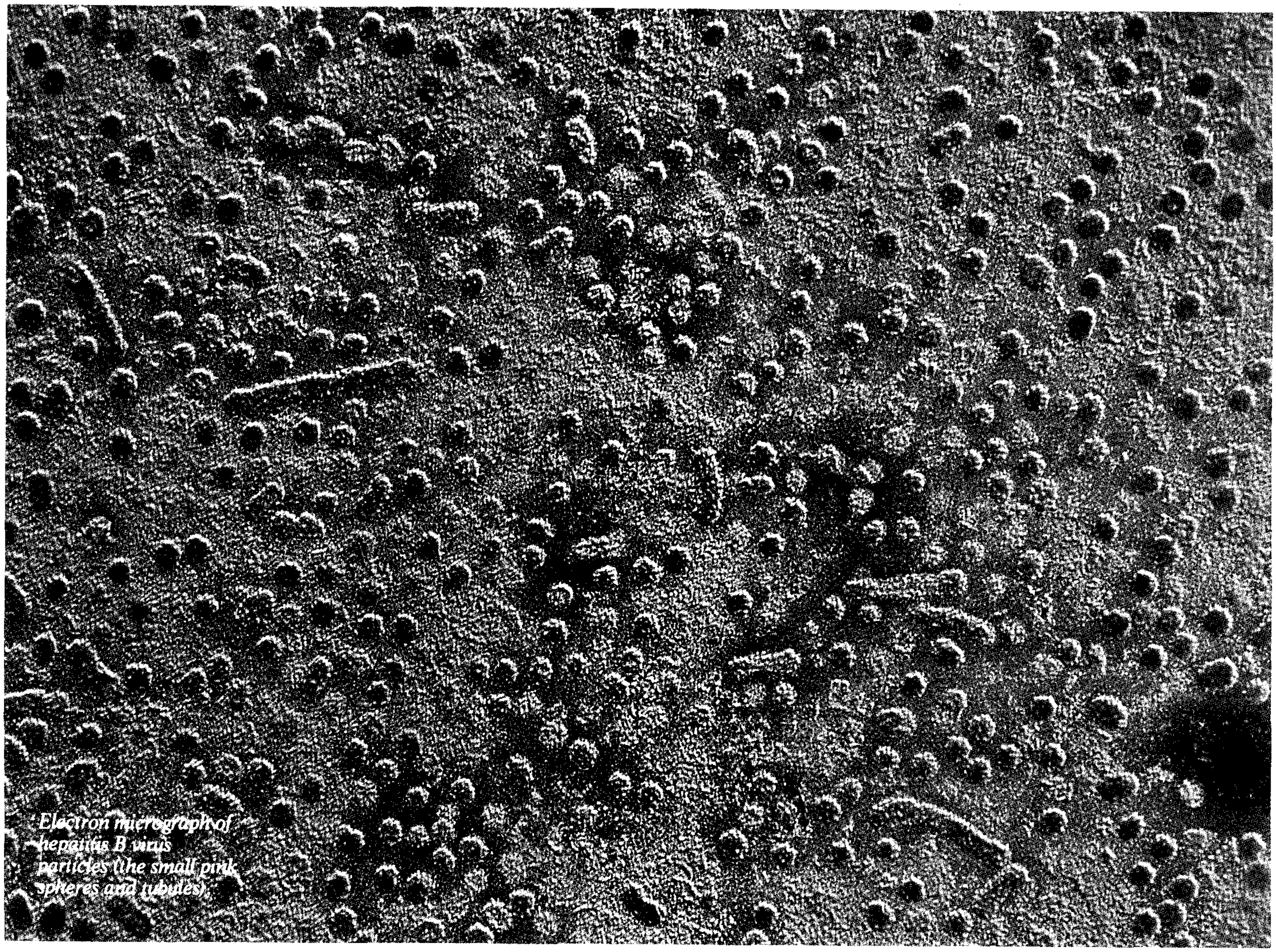
DURING HIS LAST hospital stay, Wagstaff called up dealer Ronald Hoffman and asked if he had anything new in the shop. "There was a wonderful enameled Tiffany match safe, I told him, but it was gold, not silver," says Hoffman. "He seemed excited about it anyway, so I said I'd put it away until he got out of the hospital. But he said, 'Come to the hospital. Please.' "

Hoffman went. Wagstaff was delighted with the match safe and, with Jim Nelson's help, wrote out a check. It was one of the last times he ever held a pen. Wagstaff kept his latest acquisition beside him in his hospital bed and took it home with him. Then he died.

"Had he lived, I think he might have started buying gold pieces," says Hoffman. "He loved that match safe so much, examined it, talked about it, fondled it. No thoughts about dying. You have to understand, Sam Wagstaff didn't take collecting lightly." ■

Photograph by Robert Mapplethorpe.

THE OTHER PLAGUE



Electron micrograph of hepatitis B virus particles (the small pink spheres and tubules).

POTENTIALLY DEADLY HEPATITIS B IS FIFTEEN TIMES MORE COMMON THAN AIDS

BY JANICE HOPKINS TANNE

Photograph: Photo Researchers, Inc.

FOUR MONTHS BEFORE SHE died from hepatitis B, a 23-year-old secretary—we'll call her Kathy—had had her ears pierced at a jewelry store near her midtown office.

"It was the only risk factor we ever identified. She had no sex partners. She never used IV drugs. She was a healthy young woman," says Dr. Harold Neu, an infectious-diseases expert at Columbia-Presbyterian Medical Center and a member of the medical team that fought to save Kathy's life.

About three and a half months after the ear-piercing, Kathy got flulike symptoms and stayed home from work. Her back ached, she had no energy, and the sight or smell of food nauseated her. One morning, her urine was dark brown and the whites of her eyes were yellowish. By the time she saw her doctor, her skin had turned yellow from severe jaundice. A few days later, she became so sick that she was hospitalized. A few days after that, she slipped into a coma.

"Her liver failed. Her blood wouldn't clot. Despite everything we did, she died within two weeks," Dr. Neu said.

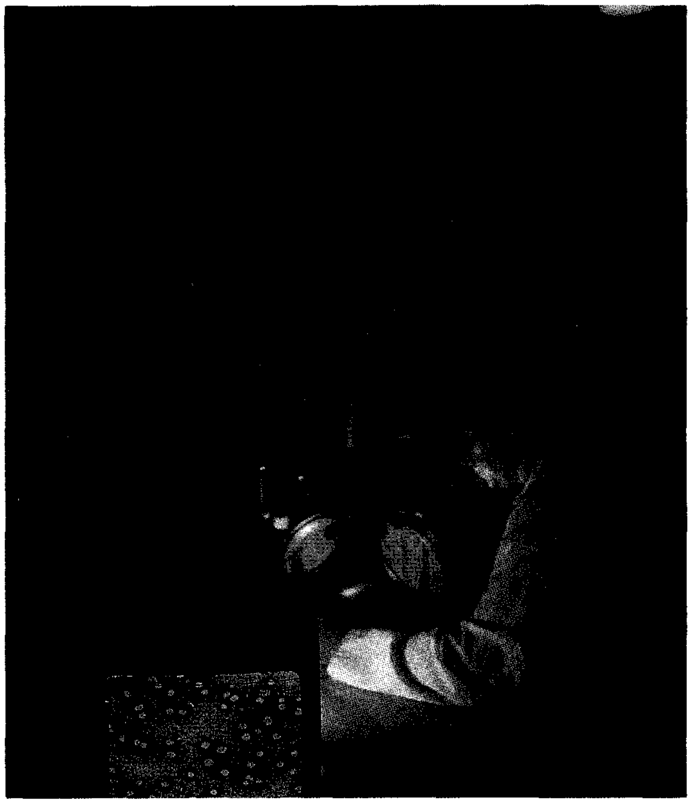
HEPATITIS B, THE disease that killed Kathy, is the model for AIDS: The patterns of infection of the viruses that cause the two illnesses are very similar. But hepatitis B is at least fifteen times more common than AIDS, and it is far more infectious.

Unlike AIDS, it is entirely preventable by vaccines. Yet, though the first hepatitis B vaccine was approved in 1981 and a second in 1986, so few people have had the shots that "the vaccines have done very little to stop infections. The incidence of hepatitis keeps going up inexorably," says Dr. Alfred M. Prince, a virology expert at the New York Blood Center.

The estimated number of new infections per year has risen from about 200,000 (in 1978) to more than 300,000 (in 1986), according to Dr. Lisa Rosenblum of the Centers for Disease Control (CDC). Compare that figure with the number of new AIDS cases in 1987—20,620.

In New York City, an estimated 10,000 people were infected with hepatitis B last year—ten times the number actually reported to the health department, according to Eleanor Bell of the department's epidemiology and prevention services. Most of them were doubtless unaware that they had been infected. "If a person has mild symptoms and is not hospitalized and doesn't even see a doctor, the case won't get reported," points out Dr. Stephen Friedman of the department's bureau of immunization.

"For health-care workers, hepatitis B is the major infectious hazard. It's easy to get," says Dr. Robert Lewy, director of employee health services at Columbia-Presbyterian. Thirty percent of emergency-room nurses, 28 percent of surgeons, and 16 percent of obstetricians show evidence in their blood that they have had the disease. An estimated 12,000 health-care workers get hepatitis B from patients each year in the U.S.; about 300 die each year of the illness or its long-term consequences. But fewer than twelve health-care workers have acquired the AIDS virus on the job; none have died.



PREVENTION: *A doctor scrutinizes the hepatitis B virus's surface antigen, used in vaccines to protect against the infection.*

Hepatitis B or its long-term consequences—cirrhosis (scarring of the liver) and liver cancer—killed 7,000 to 15,000 Americans last year, says Gerald F. Meltzer, president of the American Hepatitis Association (AmHep); 15,000 to 30,000 Americans became chronic carriers. These healthy-appearing "Typhoid Marys" (AmHep estimates that there are 1.25 million to 1.5 million in the U.S. today) can spread the disease to others and are themselves at tremendous risk of death from cirrhosis or liver cancer.

But most Americans, like Kathy, remain unaware of their risk of contracting hepatitis B and are unprotected against this common, preventable, potentially deadly illness.

WHEN THE HEPATITIS B virus enters the body, it is picked up by cells in the liver, where it multiplies. The victim often has no symptoms. In most cases, the body recognizes that the liver cells have been infected and attacks them—sometimes as long as six months after the exposure. During the attack, the liver may become painful and inflamed (*hepatitis* means "liver inflammation"), and the infected person may suffer from fatigue and loss of appetite.

One to six weeks after infection, as the body is recovering, antibodies to a part of the virus's outer coat called the *surface antigen* appear in the bloodstream; this is a sign that the body has developed immunity to the virus. Blood tests can confirm a hepatitis B diagnosis.

Regardless of the severity of the illness, nine out of ten people who have hepatitis B eliminate the virus from their bodies within six months, although they can infect others while they have the disease, even if they have no symptoms. "The usual aftermath of hepatitis B infection is that the liver repairs itself, leaving antibodies to the surface antigen [in blood] as a sign that infection has occurred and the body has defeated it," says Dr. Eugene R. Schiff, a liver expert at the University of Miami School of Medicine.

However, between 5 and 10 percent of those infected with hepatitis B do not mount an effective antibody response. They become chronic carriers, and the virus seems to become an integral part of the gene structure of their liver cells, predisposing them to scarring and malignant changes. The younger the patient, the more likely that he or she will become a chronic carrier. More than 90 percent of infants infected at birth become carriers. Also, people who have a mild infection seem more likely to become carriers. According to Dr. Fenton Schaffner, chief of the division of liver diseases at Mount Sinai Medical Center, men are—for unknown reasons—four

Photograph by Hank Morgan.

BRIEF ENCOUNTERS:
SOLVING THE MYSTERY OF TRANSMISSION

AFTER HIS RECOVERY FROM HEPATITIS B, CHARLES, A dentist, was troubled to learn that he had become a chronic carrier. He did not acknowledge this disturbing fact to his patients. To avoid infecting them, he wore double gloves; nevertheless, he discovered, two of his patients had developed hepatitis. He didn't know whether they had gotten it from him but he did the prudent thing: He gave up his practice and got a desk job in public-health dentistry.

LEE, A GRADUATE STUDENT IN ENGLAND, TOOK A VACATION trip to Pakistan. While there, she received an "energy injection" from a local doctor. A month after her return to Britain, she became seriously ill with abdominal pain and fever and was hospitalized with suspected typhoid fever. Eight days later, she died of fulminant liver failure caused by hepatitis B.

KAREN, A PEDIATRIC OPERATING-ROOM NURSE AT A MAJOR New York City medical center, occasionally got stuck with a needle in the course of her work. Though she was encouraged to take advantage of the hospital's free immunization program, she never got around to it: She assumed that nurses working in an operating room with adult patients were more likely to be infected with the hepatitis virus than she was. But she did contract hepatitis B, and was out of work for five months. Now she's back, but the virus is still active in her body, and she can transmit the disease to her patients—or to her friends and boyfriend—if she is not extremely careful. On the job, she always wears double gloves and a mask. If she has any nicks or scratches on her hands, she must work in the operating room as a circulating nurse (who does not touch the patient), not as a scrub nurse.

WHEN PAUL WAS WALKING IN CENTRAL PARK ONE SPRING afternoon, he was mugged by a man who put a knife to his throat, drawing just a drop of blood. Paul felt lucky to escape with the loss of nothing more than his cash and his watch. Six months later, he came down with hepatitis B, apparently from the mugger's contaminated knife.

WHEN THE CAR DROPPED A gunshot victim on the hospital steps and sped away, Nick, a security guard,

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All names have been changed.

times as likely as women to become chronic carriers. In New York City, he says, the chronic-carrier rate is about 0.5 percent—one person in 200.

The symptoms, however, can be so subtle that many people—including a number of chronic carriers—don't know they've had the disease. "About one third of people with hepatitis B have no symptoms; another third have mild flulike symptoms," says Dr. Rosenblum of the CDC. The unlucky one third of hepatitis B patients who become seriously ill may develop jaundice—yellowing of the skin and the whites of the eyes, and darkening of the urine. The symptoms of all six types of hepatitis (there are five kinds in addition to hepatitis B; box, page 39) are similar, since all cause an inflamed liver.

Some chronic carriers have chronic persistent hepatitis, a relatively benign condition. Chronic active hepatitis is a more serious problem. "In chronic active hepatitis B, it's the immune system, not the virus, that damages the liver cells. The body sees the viral proteins in the liver cells as foreign, and so the immune system attacks the infected liver cells," says Dr. Ira Jacobson, assistant professor of medicine at New York Hospital–Cornell Medical Center.

Apart from its troubling long-term implications, chronic active hepatitis is a debilitating, exhausting disease that takes its toll in careers and personal lives. Meltzer of AmHep contracted it, probably from an inadequately cleaned and sterilized medical instrument. Seven years ago, he was an investment banker newly involved in venture-capital activities and accustomed to frequent international travel. Then hepatitis B changed his life. "I used to put in an eighteen-hour day. Suddenly I was exhausted. It was like the worst flu, and it wouldn't go away. I used to drive 40 minutes to work and back, and then I had to get somebody to drive me. I'd get to work and be wiped out by noon. I slept at least ten hours a day. I had to resign. It's a very depressing disease. You see the world passing you by, when you used to be part of the parade," Meltzer says.

For the past year and a half, Meltzer's disease has been less severe, allowing him to put in shortened days at AmHep—eleven-to-five is about it. He helps other victims and their families with information, support groups at Cabrini Medical Center, and a help line (340-8986).

In terms of treatment, the picture is bleak. There is no cure for the acute illness, and, Dr. Jacobson points out, "there is no currently accepted treatment to eradicate the chronic-carrier state." He is participating in a yearlong, randomized, controlled trial using prednisone and alpha interferon on patients with hepatitis B. "There is some evidence that if you give prednisone first, it suppresses the immune system, leading to a rebound effect when it's stopped. If you then give an anti-viral agent such as alpha interferon, you seem to get an enhanced effect against hepatitis B," he says. Patients must inject themselves daily. This treatment has side effects and has not yet been proved to eliminate the carrier state.

HEPATITIS B IS SPREAD when infected blood, semen, or body fluids make contact with the blood of a victim through the skin or a mucous membrane. It is not spread by food or water, or through the air. Safety measures have eliminated most routes of medical transmission—all blood for transfusions is tested to eliminate infected blood, for example, and the use of disposable needles prevents infection by injection. Nevertheless, the pool of previously infected people keeps spreading the disease.

With sexual liberation, the incidence of the disease exploded—especially among homosexuals, some of whom had many sexual partners before the AIDS epidemic struck. And the rise in the number of IV-drug users triggered a rise in cases of hepatitis B. According to the CDC, homosexual men and IV-drug users are the highest-risk groups.

In the United States and most Western countries, hepatitis B is a disease people get in early adulthood. "From age 20 to 29 is the peak risk period, especially because of sexual activity, lifestyle, and possible experimentation with drugs. Chilhelped the bleeding victim into the emergency room. Later he got hepatitis B. Although hospital personnel are encouraged to be immunized against the disease, security guards are generally not considered to be at risk because they are not usually exposed to blood or body fluids.

NEITHER LISA NOR HER DOCTOR COULD FIGURE OUT WHERE she had gotten hepatitis B. Fortunately, she did not have a very severe case, and after several weeks' rest at home she was able to go back to work as an accounting supervisor. She joined the American Hepatitis Association's support group. A second case turned up in Norma, a computer programmer who worked in a nearby office building; she also joined the support group. When questioned about unrecognized blood-to-blood exposure, Norma remarked that she didn't want to go back to a nearby nail salon because the manicurist often nicked her cuticles. Lisa, it turned out, had also had her nails done in that salon. Although it can't be proved, the hepatitis association suspects that the virus had been spread when contaminated manicure instruments that had not been adequately cleaned and sterilized were used on Lisa and Norma.

"I THOUGHT LOU WAS GOING TO DIE," SAYS HIS PARTNER IN a dental practice. "When I saw him in the hospital intensive-care unit, he was deep yellow and his abdomen was grossly swollen. He was in the hospital for three months, and it was nearly a year before he was able to get back to work." Lou had probably contracted his hepatitis B infection from a patient who did not know he or she was a chronic carrier.

TOM, A MIAMI POLICE OFFICER, PARTICIPATED IN A DRUG bust. Searching the apartment for evidence, he put his hand into a partly open drawer and was nicked by a hypodermic needle. He contracted severe hepatitis B, apparently from the needle, but recovered.

BARBARA, A STYLISH AND ATTRACTIVE WIDOW, HAD A BRIEF affair with the handsome social director on her Caribbean cruise ship. Several months later, when the cruise was only a pleasant memory, she was hospitalized with severe hepatitis B. The resident who admitted her to the hospital was puzzled: How, he wondered, could such a nice 60-year-old lady have contracted the disease? The possibility of sexual transmission in an older woman did not occur to him. —J.H.T.

dren—except the offspring of carrier mothers—are not at high risk," says Dr. Robert J. Gerety, executive director of virus and cell-biology research at Merck Sharp & Dohme Research Laboratories.

Unlike AIDS, hepatitis B *appears* to be spread by casual contact, since a third to a half of the people who get it have no identifiable risk factors. Most experts attribute these infections to sexual transmission. Chronic carriers and people with acute hepatitis B have the highest concentrations of the virus in their blood, but it is also present in semen, vaginal secretions, saliva, and other body fluids. (The disease is in its acute stage during the several weeks when the virus is active in the liver; during this period, an infected person may feel ill.)

Since the incubation period of this disease may be as long as six months, many people don't recall a sexual encounter that may have infected them, particularly since the encounter may not have involved sexual intercourse but only close physical contact (what used to be called heavy petting) or deep kissing. Nonsexual transmission can occur when a minor scratch, cut, or abrasion is touched by infectious saliva or other body fluids. People who live with a hepatitis B carrier are likely to contract the disease even if they do not have sexual contact with the infected person.

Transmission that seems "casual" may in fact be unrecognized blood-to-blood transmission, because the hepatitis B virus remains stable outside the body for days or weeks, even when dry. Dr. Prince describes a classic case: A group of Swedish runners participated in a cross-country race. During the run, they got minor scrapes from branches and underbrush. Afterward, as they cleaned up at their clubhouse, they shared several towels. Months later, there was a major epidemic of hepatitis B among members of the club. Detective work revealed that the cause was not casual transmission but exposure to infected blood or lymph fluid on the shared towels.

"There are up to 100 million particles of infectious hepatitis B virus per milliliter of blood, and there are five milliliters in a teaspoon. By comparison, there are only one or two particles of AIDS virus per milliliter of infected blood," says Prince. Therefore, the chance of acquiring the disease through contact with infected body fluids—by a needle-stick injury or through sexual intercourse, for instance—is much higher with hepatitis B than with AIDS. According to Drs. Alvin E. Friedman-Kien and Brian R. Saltzman of New York University Medical Center—both are AIDS researchers who have investigated the relative risks—a health-care worker stuck with a needle bearing infected blood has one chance in three to five of contracting hepatitis B, but only 1 chance in 200 of acquiring the AIDS virus.

Meltzer of AmHep suggests that hepatitis B may also be spread by inadequately cleaned and sterilized equipment used in medical and dental offices and by people who perform personal services—beauticians, manicurists, electrologists, tattoo artists, and the like. In Kathy's case, the ear-piercing instrument may have been insufficiently cleaned and sterilized after use on a previous customer who carried the virus.

But in fact, "the risk is much more from the patient to the health-care worker than from the health-care worker to the patient," says Dr. Friedman of the health department. "A dentist, for example, is exposed to the blood and saliva of many patients, but it's unlikely that he is exposing patients to his blood and saliva."

Clearly, health-care workers ought to be immunized. But, says Dr. Lewy of Columbia-Presbyterian Medical Center, "we found that a substantial number of house staff, such as residents, are not adequately protected with vaccination against hepatitis B and other preventable diseases. The best time to protect health professionals is during their student years.

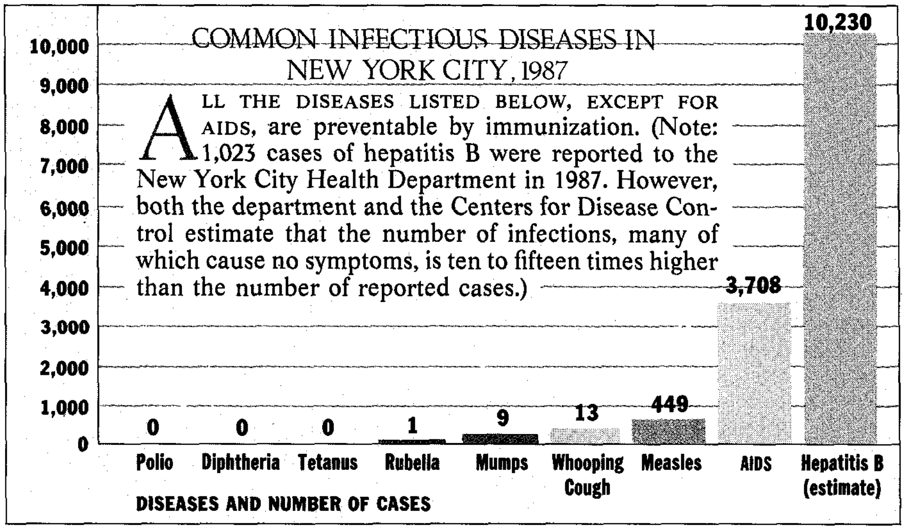
"The question I'm struggling with is, since there's a vaccine, is it morally correct to require that people who work in high-risk areas be immunized as a condition of employment? Vaccination against hepatitis B is not required by the state health department or any other agency. The case for required immunization is to protect the health-care worker and to

Illustrations by Anthony Russo.

CONSEQUENCES: *Chronic active hepatitis is an exhausting disease that takes its toll in careers and personal lives. "It's a very depressing illness; you see the world passing you by," one patient laments.*

prevent the spread to others," Lewy says.

A CHRONIC-CARRIER MOTHER is almost certain to pass the disease to her infant. The transmission usually occurs during childbirth; only a few babies are infected in the womb. "Women who are chronic carriers are almost always unaware of it. They have no symptoms," says Dr. Cladd Stevens, head of the epidemiology laboratory at the New York Blood Center. "Among the women at higher risk for being hepatitis B carriers are Asian-American women; women who were born or spent their childhood in Asia; women who have immigrated from places where hepatitis B is common, such as the Caribbean, Central and South America, and Eastern Europe; women who have used drugs intravenously; women who work in settings that put them at risk, like hospitals and homes for retarded children; prostitutes; and women who have multiple sex partners—more than one, if [the second one is] the wrong one."



COMMON INFECTIOUS DISEASES IN NEW YORK CITY, 1987

ALL THE DISEASES LISTED BELOW, EXCEPT FOR AIDS, are preventable by immunization. (Note: 1,023 cases of hepatitis B were reported to the New York City Health Department in 1987. However, both the department and the Centers for Disease Control estimate that the number of infections, many of which cause no symptoms, is ten to fifteen times higher than the number of reported cases.)

Source: New York City Health Department

The Advisory Committee on Immunization Practices of the Public Health Service recently recommended testing all pregnant women during the early months of pregnancy. "You have only one opportunity, at birth, to protect the baby against a lifelong carrier state," says Dr. Stevens. "If you detect it two or three months later, there's nothing you can do."

"The babies may not have a problem for 15 or 25 years, but, worldwide, more people will die of hepatitis B than of AIDS," says Dr. Saul Krugman, professor of pediatrics at New York University Medical Center. Babies who are chronic carriers have an enormously increased risk of dying of cirrhosis or liver cancer in adulthood. In the sixties, Dr. Krugman developed and tested a crude vaccine based on studies of the blood of retarded children at Willowbrook State Hospital, where hepatitis infection was prevalent; it was the forerunner of today's vaccines. Today, newborns whose mothers have tested positive can be protected by a shot of hepatitis B immune globulin (antibodies collected from people who have had hepatitis B and fought it off) to give temporary immunity and a first shot of hepatitis B vaccine within 24 hours of birth, followed one month and six months later by repeat injections of the vaccine.

Where mother-to-baby transmission of hepatitis B is common, as in Taiwan, liver cancer is the most common solid tumor of childhood, and the incidence of liver cancer starts to rise sharply after the age of 25; both statistics reflect infant infection, according to Dr. Palmer Beasley of the University of California–San Francisco School of Medicine. Chronic carriers have a high risk of developing cirrhosis, and 273 times the average risk of developing liver cancer. Hepatitis B–related liver cancer is the world's leading cause of cancer deaths.

Hepatitis B is a far greater problem in the rest of the world than it is in the United States, and thus it poses a risk to Americans who travel abroad. In sub-Saharan Africa, for example, 70 to 90 percent of adults show evidence of past or present infection. In Africa and Asia, one person in five is a chronic carrier, and chronic carriers are also fairly common in southern Europe and in Mediterranean countries. Indeed, more than 285-million people worldwide are carriers of hepatitis B, and 40 percent of them will die of resulting liver disease, says Dr. Arie J. Zuckerman of the London School of Hygiene and Tropical Medicine, who is an international expert on hepatitis B.

THE PROBLEM HAS A SOLUTION—*prevention.* The city health department has programs to immunize members of high-risk groups, and it will provide the vaccine free, if necessary. The department works with hospitals serving high-risk populations to identify chronic-carrier pregnant women and immunize their babies and husbands. It also offers the vaccine to prisoners on Rikers Island, who may be at risk because of drug use; to gay men through the Gay and Lesbian Community Health Project (208 West 13th Street, 675-3559); and to others at the department's Chelsea clinic for sexually transmitted diseases (303 Ninth Avenue, at 28th Street; 239-1700).

People who know they have been exposed to hepatitis—through a needle-stick injury, for example—can be protected with a shot of hepatitis B immune globulin immediately after exposure. They should then be vaccinated.

Since this is not usually a childhood disease, children are not routinely immunized against it. But, says Dr. David Chalfin, a Mount Sinai internist and gastroenterologist who serves as medical adviser to AmHep, this is wrong. "Hepatitis B should be considered a preventable disease, and people should be protected as children. So what if you need a booster shot later? You need boosters for other immunizations, such as tetanus."

Unfortunately, people are not accustomed to the idea of getting immunizations as adults, and the doctors who take care of adults—like internists and family physicians and gynecologists — are less attuned than pediatricians to recommending vaccinations. But it may be foolish *not* to get immunized. Consider that there are an estimated 300,000 hepatitis B infections in the United States each year and at least a third to half of those people do not fall into any defined risk group. Consider that six years ago, the CDC estimated that hepatitis B infections cost the economy $1 million a day—and now there are one third more infections.

Consider that two effective vaccines are available and that vaccines have almost eradicated other diseases. "Live, attenuated measles vaccine, in use since 1963, has reduced the number of cases of this disease in the United States by 99 percent. Prior to the availability of live mumps vaccine, there were 185,000 cases of mumps diagnosed in the United States annually. In 1984, subsequent to the licensure of the live mumps vaccine, this number had been reduced to 3,000," says Dr. Gerety of Merck.

Why, then, don't public-health authorities recommend that we immunize everybody, the way we do against other diseases? Imagine the alarm New Yorkers would express if there were 10,000 cases of polio in this city every year: People would demand that something be done, and a major public-health effort would be mounted to stem the epidemic.

There are two reasons why there is no such effort: unwarranted fear of AIDS, and the cost of the vaccine.

The first hepatitis B vaccine (Merck's Heptavax-B, licensed by the Food and Drug Administration in 1981) was derived from the blood plasma of chronic carriers, many of whom are homosexual men. In chronic carriers, the virus secretes large quantities of the *s* antigen into the bloodstream. The *s* antigen is not in itself infectious, but when it is made into a vaccine and injected into an uninfected person, it triggers the production of antibodies that protect against the whole hepatitis B virus and prevent infection.

The plasma of chronic carriers was purified, treated in order to kill any remaining virus, and made into a standardized vaccine containing *s* antigen. When tested in a three-dose schedule, it proved effective in preventing hepatitis B infection.

Then came AIDS. Many people didn't want to take a vaccine made from the blood of homosexual men, who were known to be at high risk of being infected with the AIDS virus. Health-care workers, many of whom had been among the first to get hepatitis B vaccine, were greatly concerned. After some worrisome months, researchers learned that the processes used to make a hepatitis B vaccine from plasma killed and removed the AIDS virus and all other known viruses. No one who has gotten plasma-derived vaccine has developed AIDS or had a positive result from the AIDS-antibody test (a positive test would be a sign of infection with the AIDS virus). The vaccine is safe and effective and does not transmit AIDS. However, many people, including health-care workers, remain reluctant to take it.

In 1986, Merck introduced a second vaccine. Like Heptavax-B, it was developed by a team led by noted vaccine researcher Dr. Maurice Hilleman and Dr. Gerety. This vaccine is made artificially, by recombinant DNA methods—genetic engineering. Thus, there is not even a theoretical risk of AIDS. The gene in the hepatitis B virus that carries instructions for making the *s* antigen is cut out of the virus and inserted into a common yeast. Grown in tanks, the yeast produces large amounts of the *s* antigen, which is then separated and purified. Although the

COMPLICATING FACTORS:

THE FIVE OTHER TYPES OF HEPATITIS

Until sixteen years ago, scientists believed there were only two types of viral hepatitis—"serum" and "infectious." Serum hepatitis, now called hepatitis B, is the most serious and common type. At least five other types have now been identified:

☐ *Hepatitis A.* Once called infectious hepatitis, this is the second-most-common type. In the Third World, it is usually a mild or asymptomatic childhood disease that is spread by the fecal-oral route through poor sanitation, poor personal hygiene, and crowded conditions. In developed countries, adults are particularly vulnerable; in them it causes a more severe disease resembling flu or a gastrointestinal upset. Adults often develop jaundice. The incubation period is two to six weeks.

The virus causing hepatitis A has been identified and grown in culture, and the disease can be detected by blood tests. Protective vaccines are being tested, although none is yet available. There is no treatment for hepatitis A. People who may be exposed to the virus (by travel in the Third World, for example) can get temporary protection before or after exposure by a shot of immune globulin, a blood product that contains antibodies from individuals who have fought off the disease.

☐ *Non-A, non-B hepatitis* (NANB). At first, NANB was thought to be a type of hepatitis that wasn't A and wasn't B—hence the name. Now scientists realize that there are at least three types of NANB.

One is a fecally-orally transmitted infection often called enteric or epidemic NANB (ENANB). This waterborne type of hepatitis, rarely seen in the Western Hemisphere, causes clinical illness, particularly in young adults, and is especially dangerous to pregnant women.

The virus causing ENANB has not been firmly identified, and therefore there are no tests to find it in water, food, or patients' body fluids.

Two other types of NANB hepatitis are caused by agents—probably viruses—transmitted by blood transfusions and by the sharing of IV needles. Because the agents have never been identified, blood banks have no tests that can screen out infected blood. Instead, they eliminate donors whose blood has elevated liver enzymes, a nonspecific sign of liver inflammation, or indications of previous infection with hepatitis B, on the ground that a person who has one kind of hepatitis may also have another.

About 7 percent of people who receive a blood transfusion develop NANB hepatitis—sometimes diagnosed as long as eighteen years later. The risk increases greatly with the number of units of blood used. About half the people who get NANB hepatitis develop chronic liver disease; of those, about 20 percent develop cirrhosis, which may be fatal, as it was for Danny Kaye, who got NANB hepatitis from transfusions during coronary-artery-bypass surgery. There is no treatment or cure for NANB hepatitis. Recently, a California biotechnology firm, the Chiron Corporation, reported that it had identified a virus that causes much blood-transfusion-related NANB, and it hopes to develop a test for the virus. The reported identification has not been confirmed by other researchers.

☐ *Delta hepatitis.* This type of hepatitis is caused by an unusual virus that can multiply only in a person who has an active hepatitis B infection. Delta hepatitis is spread like hepatitis B, by blood-to-blood or blood-to-mucous-membrane contact. Delta hepatitis occurs among groups at high risk for hepatitis B, including homosexual men, IV-drug addicts, and people from the Mediterranean basin, western Africa, southern and eastern Europe, and the Middle East.

A test for the delta agent is available for experimental use. There is no treatment or cure for this disease. —**J.H.T.**

SURE SHOTS: *Immunization is expensive, but it's foolish not to be vaccinated. Consider that a third to half of the 300,000 people who get hepatitis B in the U.S. each year do not fall into any risk group.*

process sounds simple, it is scientifically complex and expensive, and it required years of research, a whole new technology, and a new plant to produce the vaccine. Processing a batch and testing its efficacy requires more than a year from the start of production to marketing. Merck officials would not quote a figure for the cost of developing the vaccines, but Russell L. Durbin, director of information services, said that $125 million is often mentioned as a ball-park figure for the cost of developing a new vaccine or drug.

Virtually all hepatitis B experts acknowledge that these two vaccines are equally safe and effective. The side effects are minimal—usually only a tender arm for a day or so. About 95 to 99 percent of the people who are given the vaccines are completely protected against hepatitis. Protection lasts at least seven years—that's how long follow-up testing has been done—and so it seems that booster shots will be needed infrequently, if at all. Merck's hepatitis B vaccines are the only ones marketed in the United States today.

UNFORTUNATELY, A HEPATITIS B shot is expensive. Both Merck vaccines cost around $124 for the required three shots. When the charge for doctor's-office visits is added, the bill may be $150 to $300. Even when offered at cost, the vaccine is too expensive for many who are at risk. And many health-insurance plans and health-maintenance organizations will not cover the cost even for those at risk because of occupational or sexual exposure.

But competition may lower the vaccine price. SmithKline Beckman has applied for FDA approval of another recombinant vaccine, Engerix B. According to company representative Tobey Gordon Dichter, Engerix B, introduced in December 1986, is the world's first human recombinant vaccine. It is marketed in 55 countries, including Britain, Mexico, and Canada. In Britain, where sales have been "unprecedented, incredible," Dichter says, the three doses of the vaccine sell for about $60. "When [it's] approved here, the company intends to make it broadly available, and pricing will be highly competitive," she said.

Far cheaper vaccines are already in use in Asia. The International Task Force on Hepatitis B Immunization funded several model immunization projects in the Third World. "Three hundred and fifty million doses of hepatitis B vaccine are needed every year in Asia and Africa to prevent the chronic-carrier state," Prince said, and the task force set a target price of 50 cents per dose, or $1.50 for the series of three shots. Two Korean pharmaceutical manufacturers—the Cheil Company, a subsidiary of Samsung, and the Green Cross Company—have already met that goal. The Cheil Company intends to seek FDA approval to market its vaccine in the United States.

Like Heptavax-B, these vaccines are derived from the plasma of chronic-hepatitis B carriers. The Cheil vaccine is heat-treated to inactivate the virus in a two-step process perfected by Prince at the New York Blood Center, whereas Heptavax-B is treated by centrifugation, filtration, and chemicals. Prince expects the foreign-vaccine price to drop to 25 cents per dose, making mass immunization possible in the Third World and elsewhere. That may change doctors' perspectives on who should be protected.

"Suppose the hepatitis B vaccine cost $2. Who should get it?" I asked.

"Everybody," said Dr. Schiff. ■

WHO IS AT RISK?
WHO SHOULD BE PROTECTED?

ACCORDING TO THE CENTERS for Disease Control (CDC), people at high risk of contracting hepatitis B are:

☐ Those who are sexually active with more than one partner, whether heterosexual or homosexual;
☐ Health-care workers who deal with blood and other body fluids;
☐ IV-drug users;
☐ Police and fire officers and emergency medical technicians and paramedics;
☐ Retarded children and their caregivers.

The CDC says that evidence of previous hepatitis B infection is high in:

☐ Immigrants or refugees from areas where hepatitis B is common;
☐ Residents in institutions for the mentally retarded;
☐ IV-drug users;
☐ Homosexually active men;
☐ Household contacts of chronic-hepatitis B virus carriers;
☐ Patients in dialysis units.

Intermediate levels of infection are seen in health-care workers who have frequent contact with blood, in male prisoners, and in the staffs of institutions for the retarded. Low levels of infection are seen in health-care workers who have infrequent contact with blood and in healthy adults like first-time blood donors.

The CDC recommends preventive immunization for:

☐ Students of medicine, dentistry, nursing, laboratory technology, and other health professions;
☐ Medical technologists, operating-room staff, nurses who draw blood or administer intravenous therapy, surgeons, pathologists, staff in cancer and dialysis units, and some emergency-room staff, nursing personnel, and staff physicians;
☐ Clients and staff of institutions for the mentally retarded;
☐ Hemodialysis patients;
☐ Homosexually active men;
☐ Those who use illicit injectable drugs;
☐ Those who receive blood products for clotting disorders;
☐ Household and sexual contacts of hepatitis B carriers;
☐ Classroom contacts of deinstitutionalized mentally retarded hepatitis B carriers who behave aggressively or have special medical problems that increase their contacts' risk of exposure to blood or serum;
☐ Special high-risk populations like Alaskan Eskimos, native Pacific islanders, and immigrants or refugees from areas of highly endemic disease like sub-Saharan Africa and eastern Asia;
☐ Inmates of long-term correctional facilities;
☐ Heterosexually active persons with multiple sex partners;
☐ International travelers, particularly those who will live in endemic areas for six months or more and those who may have blood or sexual contact with residents of endemic areas.

Long as the list is, it covers less than half of the people who contract hepatitis B. —J.H.T.

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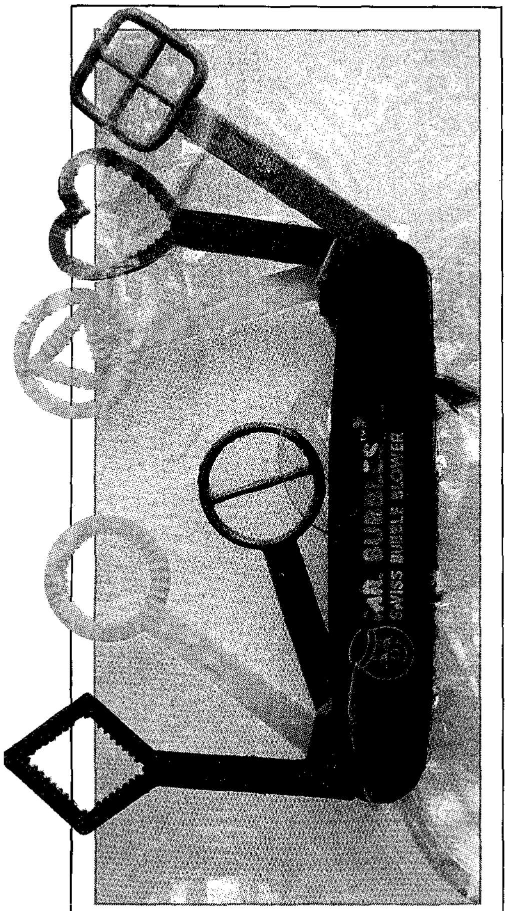
By Corky Pollan



Bubble Exposure

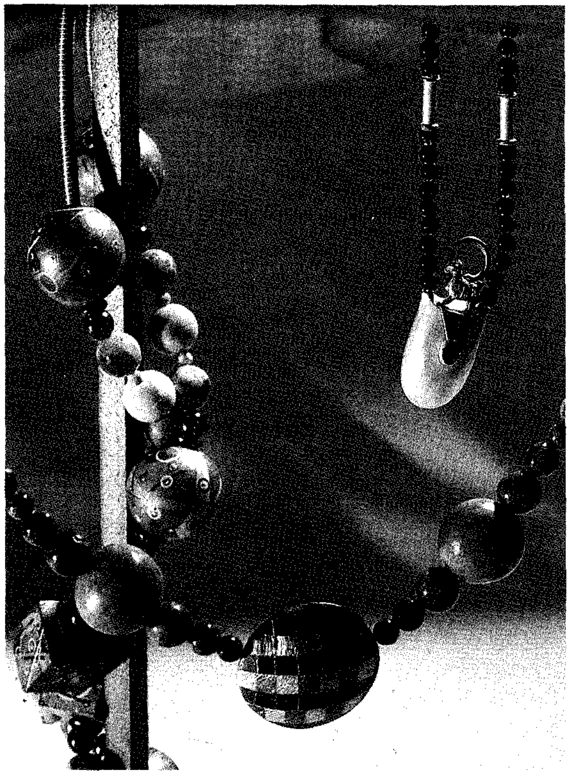
Form belies function in the latest from Mr. Bubbles. Although his Swiss Bubble Blower looks like a practical Swiss-army knife, its function is to provide hours of bubbly fun. The kit comes with a plastic bottle filled with bubble liquid, a bowl, additional wands, and a bubble-making handbook ($8.98).

LITTLE RICKIE/*49½ First Avenue, at 3rd Street/505-6467*

The Bead Goes On

Those girls in their summer dresses most likely had graceful strings of beads draped around their necks. Beads are something *we* consider mere adornment, but they once served more serious purposes. Earlier cultures enlisted them in prayer or used them as talismans to ensure a bountiful harvest. They served as currency or were worn to show status. Now, thanks to "The Bead Show," 50 contemporary interpretations, mostly the work of metalsmiths who have crafted hollow metal beads, will be on display. There's Sarah McGuire's playful painted-wood, hematite, agate, and electroformed-copper necklace; Jane Martin's bold "plaid" string of sterling-silver, nickel, brass, and copper beads; and Linda Kindler Priest's more traditional sterling-silver-and-green-tourmaline jewelry. (From $200 for Sarah McGuire's necklace of non-precious-metal beads to $15,000 for Kit Carson's gold-and-precious-stone design.)

"THE BEAD SHOW"/*Aaron Faber Gallery/666 Fifth Avenue, at 53rd Street/586-8411/July 6 through August 27*



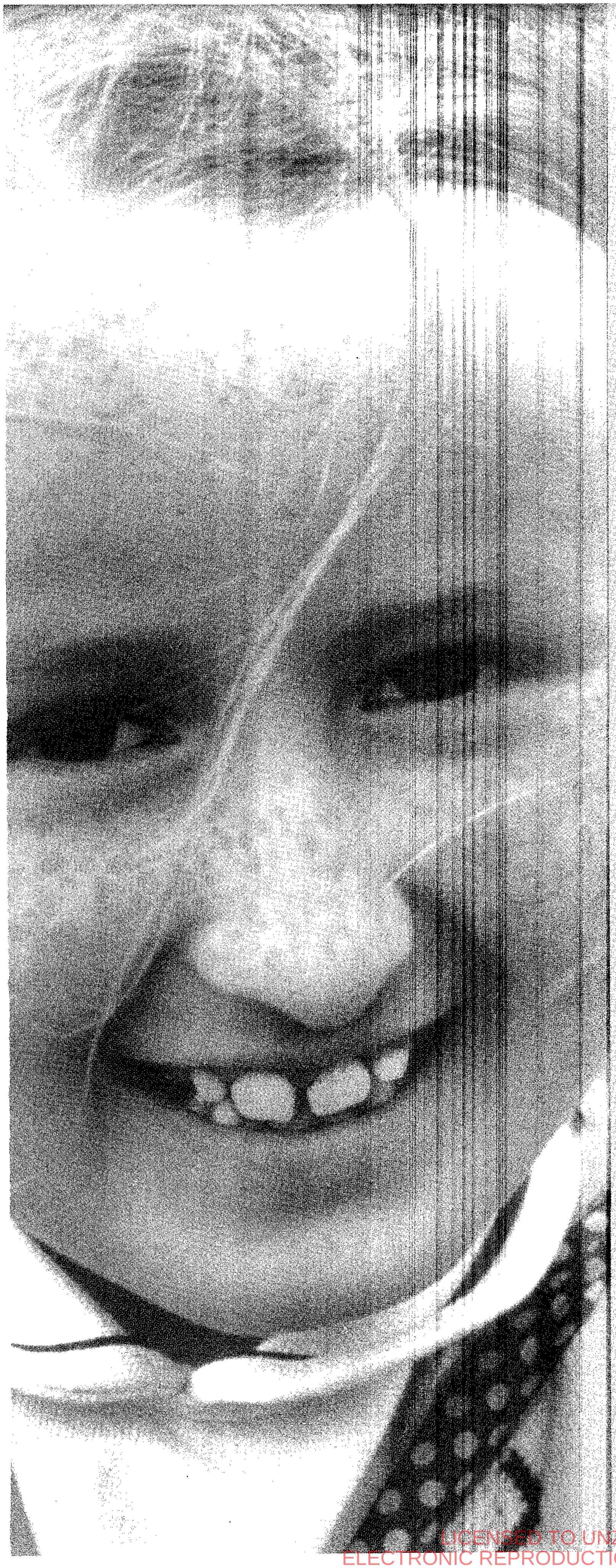
A Bite at the Opera

Summer in New York means opera nights in Central Park—ah, the joys of alfresco dining as arias fill the air. But there's the bother of orchestrating a picnic to take along. Enter August & Company with splashy picnic boxes and delicious three-course cold suppers for one ($10 each). See how each box is adorned with confetti and a symbolic opera motif—lovely toys! For *Rigoletto* (July 7), there's a porcelainlike mask on the box and a crunchy gazpacho inside. For *Traviata* (July 21), two lacy handkerchiefs for flirting and a powerful penne puttanesca for feasting. At *Masked Ball* (July 28), hide behind the black satin mask and then go for the "harlequinnade" chicken-artichoke salad. Suppers include bread, pastries, utensils, and a bottle of sparkling Aqua Libra, but bring your own wine. (Boxes may be picked up at any August shop until 7:30 P.M.; order two days in advance.)

—**Barbara Costikyan**

AUGUST & COMPANY/535-FOOD

Photographs: top, David Lawrence; left, Michael Sahaida; bottom, Tony Cenicola.



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SOME ENCHANTED EVENINGS

"...From their first lessons, the Danes cultivate buoyant elevation, rhythmic subtlety, and a graceful modesty of self-presentation..."

AFTER A REGRETTABLE ABSENCE OF SIX years, the **Royal Danish Ballet** made the briefest of American appearances—a week at Kennedy Center and one at the Met—with two evening-length ballets credited to its great Romantic choreographer, August Bournonville. One of them, the 1842 *Napoli,* has come down to the present in the usual fashion, its roles being passed with loving care from one generation of dancers to the next. With the evolution of dance technique and the changing taste of successive eras, the work has naturally been subject to considerable alteration, yet the major part of the current version is demonstrably far closer to its original than, say, contemporary productions of the 1841 *Giselle.*

Abdallah, however, can claim no such continuing performance life. A flop in Copenhagen at its premiere in 1855, and again when Bournonville staged it in Vienna, it slipped out of the repertory, unlamented, in 1858. A century and a quarter later, it was resurrected by the Danish ballerina Toni Lander and the American dancer Bruce Marks, with the help of the RDB's Flemming Ryberg—from notes the choreographer had made as an aide-mémoire in the musical score used at rehearsals. These notes are sketchy, and their interpretation open to argument. When the reconstructed *Abdallah* was given its premiere by Ballet West in 1985, the choreography looked like Bournonville pastiche—charming indeed, but with no striking originality.

Brought "home" to the Danish company the following year, the production has slowly but inexorably been drawn into the authentic Bournonville canon through skills that are the Danish dancers' particular heritage. While the Danes have neglected their Bournonville schooling somewhat in recent decades in favor of the so-called international style (Russian-based, and more overtly virtuosic), their dancers still, from their very first lessons as children in the company's academy, cultivate buoyant elevation, twinkling *petit batterie,* rhythmic subtlety, and a graceful modesty of self-presentation.

Moreover, the Danes remain indisputably the most convincing mimes in the dance world, giving themselves over to belief in a ballet's narrative, no matter how ingenuous; building a life for their characters far beyond the confines of the ballet; and conducting their conversations-in-gesture in leisurely, musical phrases, playing intimately to one another rather than semaphoring their messages directly to the audience. *Abdallah* is a slight affair with a minimum of dramatic tension and moral resonance; the Danes lend it a dance texture and a human texture that, with the help of Jens-Jacob Worsaae's diaphanous *Arabian Nights* designs, edge it into the neighborhood of poetic dimension.

THE JOY OF DANCING: *Ryberg, Hindberg, and Kehlet in the Royal Danish Ballet's* Napoli.

The production showcased a pair of young male stars, the first to emerge in the company after a slack decade. Nikolaj Hübbe, who is just 20, and the 23-year-old Alexander Kølpin alternated as the eponymous hero who nearly loses his true love in succumbing to the temptations of luxury. Hübbe is a dancer in the Erik Bruhn mold—pure and princely. Perfectly centered, his dancing has a beautiful spaciousness and weight; it's voluminous in the sculptural sense. Kølpin is a fiery virtuoso, the personification of the *danseglæde*—joy of dancing—that Bournonville valued so highly. Despite their sophistication as technicians, both men share in what seems to be the Danish ballet's communal temperament—an openness so warm and unassuming, it might be mistaken for naïveté. It allows them to play the ballet's protagonist as the simple soul he is, making even his folly lovable.

The women featured in *Abdallah* were already favorites of the American fans. Dancing the hero's sweetheart, Irma, Heidi Ryom is the quintessential Bournonville ballerina—feather-light and gently radiant, her delicacy of feeling matching the filigree quality of her footwork. Lis Jeppesen, who gave a single performance in the role, is not as obsessed by neatness of execution as her peers; she allows herself a wonderful wildness of both action and fantasy. As Palmyra, queen of the harem that tempts Abdallah away from virtue, Mette-Ida Kirk combined profound sensuality with a breathtaking demonstration of technique.

The showing of the complete *Napoli,* the first in New York since 1956, proved to be a mixed blessing. Acts I and III are Bournonville *in excelsis.* The first is a masterly blend of classical dance and mime—all of it set down, with disarming naturalness, amidst a lively depiction of folk life in sunny Italy. The celebratory closing act, frequently performed by itself and considered the Danes' signature piece, offers a cornucopia of classical dancing that segues into an exuberant

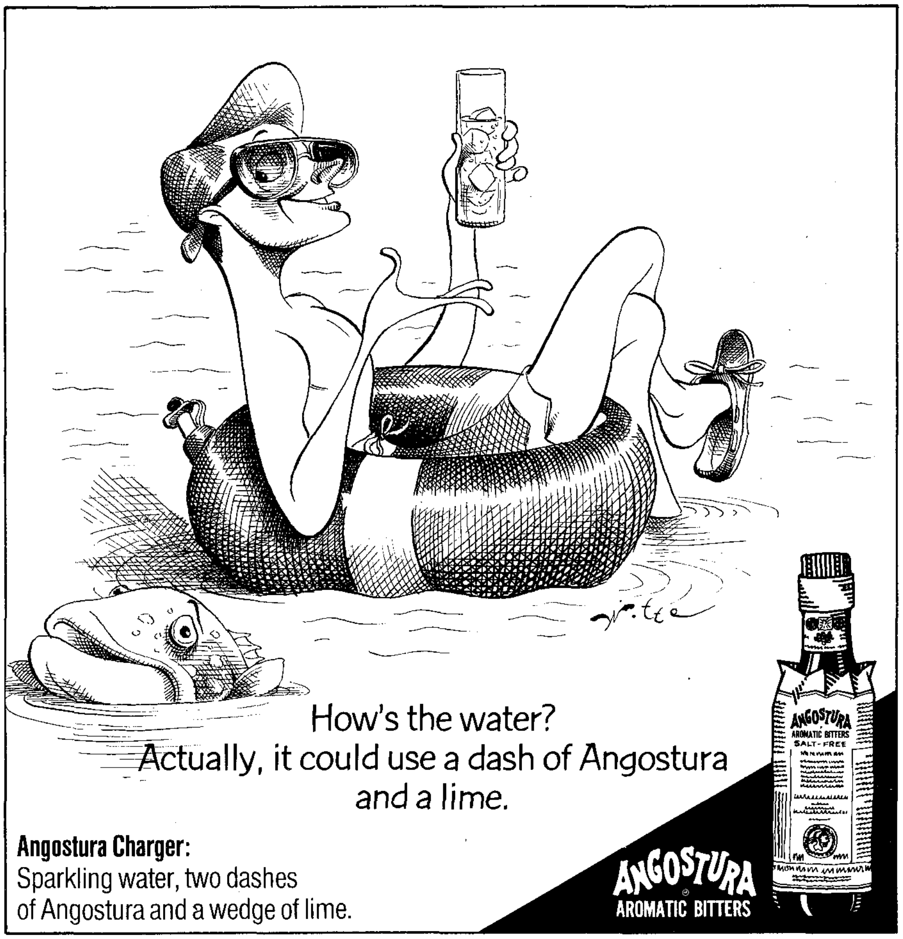
Photograph by Beatriz Schiller.

tarantella and culminates in a rousing finale that animates everyone onstage. The dancing thus spreads in widening circles from artists in their physical prime to the company's elders and children—its past and its future—binding them together in an affirmation of unclouded happiness.

The problem is that the ballet has no viable second act. The deficiency is critical since, as the libretto makes clear, Act II—in which the hero and heroine's love is tested by supernatural powers in an eerie undersea kingdom—is both the spiritual center of the action and a supernatural contrast to the down-to-earth gaiety of the Neapolitan scenes. Apparently, Bournonville himself found his original version unsatisfactory and tinkered with it to no avail. Subsequent RDB revisers have failed equally with drastic cutting and remedial insertion; the company presently offers Kirsten Ralov's theatrically flaccid version, with tepid dances "in-the-manner-of." What's needed, obviously, is neither recension nor patchwork revision but a complete reworking by a choreographer of genius with a special gift for otherworldly illusion—Frederick Ashton, for instance.

Despite this gaping hole in the choreography, there were innumerable pleasures to be found in the performances. Flemming Ryberg and Niels Kehlet, settling into mime roles after several decades of superb dancing, were outstanding, Ryberg creating a wry-mouthed purveyor of lemonade (with a sideline in promoting scandalous gossip) and Kehlet playing his comic foil, a plump, oily macaroni vendor, obtusely self-confident. Tommy Frishoi, given what in any other company would be a cipher of a role as a mendicant friar, provided the ballet with its most piercing dramatic moment by means of his calm, musical pacing and his fervent conviction.

Hübbe and, especially, Kolpin distinguished themselves as the volatile and ardent young hero, both partnering a charming Ryom. The first-cast principals, Arne Villumsen and Linda Hindberg, turned in lackadaisical performances that made for a near-disastrous opening night (Villumsen is reprehensibly out of shape). Even then, the coming generation provided ample consolation: Rose Gad Poulsen, with her china-doll air and fastidious execution, and the long-limbed, dewily glamorous Silja Wendrup-Schandorff are likely to become the company's next female principals. Lloyd Riggins, a fresh-faced, nineteen-year-old American recruit, still needs to crack the secret of the Danes' juicy plié, but he delivers Bournonville's intricate footwork with the blithe precision of a native. Since the Royal Danish Ballet has given American dance some of its outstanding male practitioners, it's only right that we should return the favor. ■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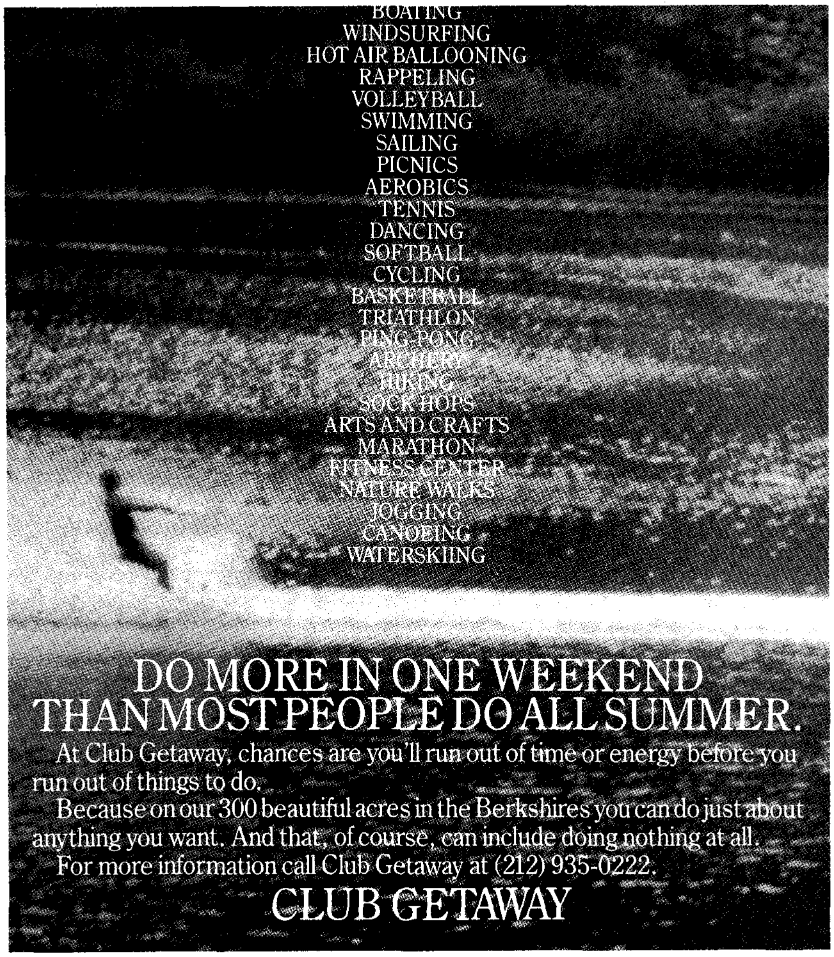
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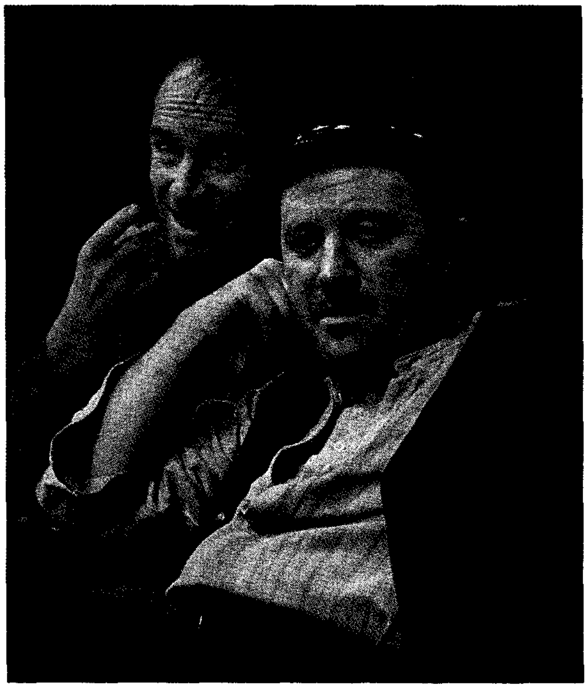
GREAT DAY FOR THE IRISH

"...In *I'll Go On,* as in Beckett's novels, an epic sense of decay and flirtation with death is shot through with gallows humor..."

BECKETT IS STILL THE UNSURPASSED MASTER. Forget the recent exercises in pure aridity; rip through the early works with amusement; but, ah, the middle period—there greatness resides. The best offering of the First New York International Festival of the Arts (whew!) that I have caught is the Dublin Gate Theatre's **I'll Go On,** a one-man show with the Gate's Barry McGovern that he and Gerry Dukes adapted from Beckett's trilogy, the novels *Molloy, Malone Dies,* and *The Unnamable.* It is 90 minutes of laughter, bitterness, compassion, and verbal music to leave you rapt.

In the first act, the tramp Molloy relates his grotesque, ribald, thwarted adventures; in the second, old Malone keeps dying and not dying, and we get mostly execrations of life that manage to be more funny than frightening. As in the novels, an almost epic sense of decay and flirtation with death is shot through with gallows humor, wonderfully hectic and slightly crazed, and—in a paradox that passes understanding—riotously delicious: Death-in-life is full of beans. *I'll Go On* (the title derives from the trilogy's conclusion, the paradigmatic Beckett statement "You must go on, I can't go on, I'll go on") is the only show around that had me laughing out loud, even at passages I practically know by heart. Theirs is such an inexhaustible comic-serious energy that no familiarity can dull their shock waves. Further energized by McGovern's superb acting, this is also a production with visual values far beyond those of the usual one-man show.



FROM DUBLIN: *Kavanagh and McCann in the Gate's* Juno.

The only thing I can compare Barry McGovern to is my first experience, many years ago, of a then just rising star of the concert stage, Dietrich Fischer-Dieskau. Here is the same almost superhuman vocal control, the same absolutely easeful and unerring intonation, the same definitive timing, the same vocal and visual expressiveness conveying without any trace of effort every nuance, shading, implication the material can yield, transmitted by, as it were, a church organ played by God himself.

Consider such a marvelous touch as the dropping of Molloy's lushly Hibernian brogue to convey, in Act II, the greater remoteness, yet also universality (another paradox), of Malone with an almost abstractly perfect British accent. Or take the closing soliloquy, a torrential outburst rendered with the dynamic variety, rapid-fire precision, and acute lucidity of a giant wave captured somehow drop by distinct drop. To Beckett, mortality is a joke played on us—a terrible joke, but a joke nevertheless—and McGovern delivers this epiphany in all its dizzying pain and hilarity. Many actors have undertaken solo evenings of Beckett, but, to my knowledge, only Jack MacGowran (who made the mistake of using too many unrelated snippets) approached the level of *I'll Go On.*

The production helps enormously. Robert Ballagh has made us stare into a dark corner from which two walls open up toward us; sometimes the walls are in darkness, outlined by a thin line of bright neon, and from this cornering darkness the narrator spookily emerges, and into it he will finally recede. These two walls, significantly stripped down from the usual three, are decorated with irregular wavy lines suggestive of mountains or sea on a Chinese scroll. As Rupert Murray's lighting works its manifoldness on them, the walls change color and mood to become any setting, any season—space itself. The one prop in the first act is a trestle that impersonates a bicycle, a bench, the very concept of artifacts; in Act II, the single prop is a large recumbent slab—bed, deathbed, catafalque, coffin. The costume, too, has changed, from the tramp's dark greatcoat, lined with the *Times Literary Supplement* for added warmth, to a garment that is part nightshirt, part hospital smock, with even a soupçon of shroud.

Under Colm Ó Briain's direction, a worldful of people around the protagonist comes to life. If you want funny, take Jackie Mason. If you want funny with the increment of sublime, McGovern's Beckett—or Beckett's McGovern—is your man.

IN A REMARKABLE ONE-TWO FINISH, second place goes to the Gate Theatre for its production of **Juno and the Paycock.** Sean O'Casey's tragicomedy is a creaky affair, the most famous but not (to my mind) the best of the feisty Irishman's plays. Yet intelligently directed by Joe Dowling, searchingly lighted by (again!) Rupert Murray, and with two inspired performances, it provided theater aplenty.

The problem with *Juno* has always been the uneasy mixture of tragedy verging on melodrama and comedy verging on burlesque. O'Casey wasn't Shakespeare, and with him comedy and tragedy tend to remain rather like a pair of unmatched socks—or buskins. But someone here hit on a simple but brilliant insight: What if we make the comedy macabre rather than farcical, and if we don't try to squeeze every last tear out of the tragedy? Forthwith, things that were fatally pulling apart fell into coherent place, and the formerly riven play rippled along wryly, mournfully, mordantly, laughably. And humanly.

One staggering performance was the Joxer of John Kavanagh, no longer a mere jolly parasite, the comic shadow of

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"Captain" Boyle. Now he was a gaunt, cadaverous creature, his jokiness lugubrious, his servility edged with malice. "A cup o' tay's a darlin' thing, a daaarlin' thing" is one of his first lines, and that double "darlin' " becomes his leitmotiv. Past Joxers have milked this device (as O'Casey's triple-*a* spelling encourages them) for maximum Irish-blarney charm. Kavanagh was different: His first "darlin' " was indeed chock-full of fake bonhomie, but the second usually went sour, even bitter, on us. It became frightening.

To this duality of Joxer's corresponded the reinterpretation of Boyle by Donal McCann, the other major performance. Boyle is usually portrayed as a funny, stout, clumsy, sixtyish man, which is what O'Casey asks for. McCann made him younger, more attractive, more virile, but still a weakling, a shirker, a hypocrite. We did, however, get a sense of innate grandeur lost somewhere along the way, so that Boyle's ludicrousness was infiltrated by that woeful, denied nobility. This, too, helped the comedy and tragedy coalesce rather than jostle each other awkwardly. McCann's beautiful voice lent further stature to Boyle's prevarications, but the actor did not cheat: His Boyle sank as low as it is possible to sink, down to the floor and beyond.

Unfortunately, the others—with the striking exception of Stella McCusker as the bereaved Mrs. Tancred—came nowhere near that level, and Maureen Potter, whooping it up as Maisie Madigan, hammed brazenly. (Needless to say, the audience lapped it up.) The rest were mostly undistinguished, the greatest letdown being the Juno of Geraldine Plunkett. Juno is the unwobbling pivot of the play; she holds the whirling world together so far as is humanly possible. When this paragon of strength finally gives up and walks out on her husband with a speech that (in *any* production) should melt our hearts—and which, by the way, contains a tragic variant of the double-darlin' motif—Miss Plunkett merely cast a faint chill. It may be that she was so directed, but what went before, though not bad, held no promise of greatness.

The scenery and costumes were very much to the point, and there were smart directorial touches throughout, but the reasons to see this *Juno* were McCann and Kavanagh—reason enough.

DISAPPOINTING IS THE WORD FOR **The O'Neill Plays,** as the mini-repertory of *Ah, Wilderness!* and *Long Day's Journey Into Night* is billed. *Ah, Wilderness!* is Eugene O'Neill's only shot at comedy, and there is a certain wistful charm about this imaginary, idealized family and adolescence he invented for himself. Yet just as the facts are falsified (for the truth, we must go to *Long Day's Journey*), so there is something spurious and synthetic about the comedy: It is as if Strindberg were trying to be Booth Tarkington. The situations and laughs are stock; the poignancies, supremely stock. No wonder the play is a stock-company staple.

Even so, there is enough craft in the play, overlong as it is for what it has to offer, to make it palatable in the right production. A dozen years ago, Arvin Brown, the present director, brought such a production to the Circle in the Square; this time round, he is less nimble, the cast is less felicitous, and the last scenes drag to the point of making *Long Day's Journey Into Night*, by comparison, an afternoon's jaunt.

Colleen Dewhurst comes off best, as Essie, the mother; her performance holds no surprises, but neither does it miss a trick: Everything is in its place, with the proper timing and emphasis. Good, too, in the threadbare part of the hooker, Belle, is Annie Golden, as is Jamey Sheridan in the small and easy role of the bartender. Extremely weak, however, are Kyra Sedgwick, Steven Skybell, Jane Macfie, and Nicholas Tamarkin, while a couple of others pass muster. The big trouble, though, is the other principals. Jason Robards relies exclusively on his old charm and tricks, which, with the years, have become less charming and much too tricky. Although he has given some memorable performances, they have been variations on the poetic weakling, the mired illusionist; Nat Miller, the father, is no such thing. Robards's Nat is cute—no less and, sadly, no more.

A similar problem afflicts George Hearn's Uncle Sid, the talented but self-destructive drunkard hopelessly in love with the prim spinster, Aunt Lily. A gifted performer, Hearn fails to be moving here: He gets across the comedy of Sid, though even that is rather labored, but he flubs the pathos. And Elizabeth Wilson, aside from being too old for Hearn's Sid, is relying on her stock-in-trade, the hemmed-in older woman who represses even her flutters, although they ooze out of odd corners of her being. It's a neat piece of craft, but Miss Wilson has done it so many times that even she seems to have lost interest in it, never mind *us*. Finally, and crucially, Raphael Sbarge is not up to Richard, O'Neill's pipe dream of himself as a boy lurching toward young manhood. Sbarge is puppyish in love (fine), coltish in joy (okay, but overdone), and doltish in suffering (bad).

In this *Long Day's Journey*—a great play if ever there was one—nothing quite works. José Quintero, an old hand at directing this and other O'Neill plays, has become a tired hand as well. But even the lackluster direction would suffice if the acting were what it must be here: flawless. Can you imagine a string quartet with even one inadequate player? At the play's premiere, Jason Robards was a su-

“. . .In *Ah, Wilderness!,* Robards is cute, no less and no more. His Tyrone in *Long Day’s Journey* is acted as if from filing cards. . .”

perlative Jamie, Fredric March an incomparable James Tyrone. The others, though good, were not spellbinding. In the many productions I have seen since, there has always been a weaker link or two; here, nobody is quite right.

The worst offender is Robards, who performs as if from numbered filing cards, each listing one of his terrific effects: the falsely modest smile (No. 6), the exasperated foot-stamping (No. 17), the despairing wave of the arm (No. 22), and so on. He can plot his entire performance meticulously by the numbers: 19, 16, 3, 22, 10, etc. He gives us the effect, but cannot show the cause, the path whereby a thought or feeling wends its way toward expression. Colleen Dewhurst starts out well as Mary, hiding her guilt under an excess of sweetness and righteousness, and always innocently perplexed by her family’s probings. But with the great final scene, where Mary, heavily drugged, reverts to childhood, she cannot cope. There is no vulnerability, no coming apart at the seams, no collapse—Geraldine Fitzgerald, Zoe Caldwell, Inga Tidblad (in the epochal Swedish production) all managed this much better. Miss Dewhurst merely turns her flame to low and thinks the rest will take care of itself.

Her real-life son Campbell Scott is an interesting actor with a haunting voice, and he handles much of Edmund splendidly. Yet when he comes to the really splendid passage—the poetic recollection of life at sea—he never catches the true lyric spark. As Jamie, Jamey Sheridan grins a bit too much at first, but then does very well until his last scene: His late, drunken homecoming and sudden, horrified sobering up lack the vehemence against which Mary’s quasi-sleepwalking finish can fully deploy its ghostly pianissimo. And—something unseen till now—the seemingly foolproof part of the maid is mangled by Jane Macfie, whose attempts at a brogue are as pitiful as her stabs at acting.

Despite all this—despite even Ben Edwards’s customarily unimaginative but oh, so inexpensive setting—the play somehow intermittently shines through. Even in this severely dented production, it is worth a dozen *Ah, Wildernesses*—at least it is never boring.

INGMAR BERGMAN’S PRODUCTION (IN Swedish) of **Hamlet** played briefly at BAM. Near the beginning, a fully clad Claudius and Gertrude were copulating doggy-fashion—or maybe it was buggery—while the court, consisting of periwigged, red-robed figures with stockings over their heads (were they preparing for a new sort of crime, bank robery?), watched and applauded. At the end, Fortinbras and his horde of black-leather-jacketed Hell’s Angels burst through the back wall and subdued Denmark with submachine guns. Fortinbras delivered Hamlet’s funeral oration to a TV crew while he was having Horatio shot.

I read somewhere that Bergman was once screening *Smiles of a Summer Night* for one of his numerous brood. “Dad,” said junior, “this is really a crock.” “You’re right,” said the great filmmaker shamefacedly and stopped the screening. It is to that sort of thing, probably, that we owe this *Hamlet.* Bergman, you are a genius; do not search for the truth in the mouths of babes, either your own kids’ or trendy culturemongers’. *Smiles* is a masterpiece; this *Hamlet* was a crock. ▬

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FESTIVAL OF THE TIMES

> "...A mini-festival all by himself, Boulez returned in programs that gave a sharp picture of his talents and wide-ranging influence..."

CULTURAL ICON: *Boulez and Ensemble InterContemporain.*

THE FIRST NEW YORK INTERNATIONAL Festival of the Arts may be many things, but it is no music festival. What passes for a "theme"—anything goes, as long as it's from the twentieth century—is so broad and unwieldy as to be practically meaningless, and the overall programming has so far been a hodgepodge. In fact, with a few exceptions, the musical courses served at this disheveled *grande bouffe* consist of familiar miscellaneous fare prepared by the same organizations and musicians we hear all year round. Some festival.

The drab opening concert by the **New York Philharmonic** set the tone. Zubin Mehta conducted Stravinsky's *Rite of Spring* yet again, a crude interpretation that sounds more mindless and flatulent each time it comes around. Itzhak Perlman played the Bartók Second Violin Concerto almost flawlessly, but to no avail. Like nearly all Perlman performances these days, it amounted to little more than a hollow exercise in mechanical virtuosity without feeling or musical point. There was also a token new score: Ellen Taaffe Zwilich's *Symbolon,* another of those harmless fifteen-minute pieces that orchestras commission to fill the throwaway opening slot on the program and promote the impression that they actually care about contemporary music.

In a way, the Philharmonic's unfestive concert was an appropriate kickoff for a non-festival that seems only to be celebrating the fact that New York's regular busy music season has been extended by four weeks. Of course, the business-as-usual profusion of events means that some good things are bound to turn up, so let's concentrate on the high spots. Chief among them were four concerts led by **Pierre Boulez,** a mini-festival all by himself in his multiple roles of composer, conductor, new-music prophet, and international cultural icon. Compared with the oversold Boulez-is-back fandango the Philharmonic staged two years ago, this quietly conducted and thoughtfully programmed return visit gave a much sharper picture of an important musician's special talents and wide-ranging influence.

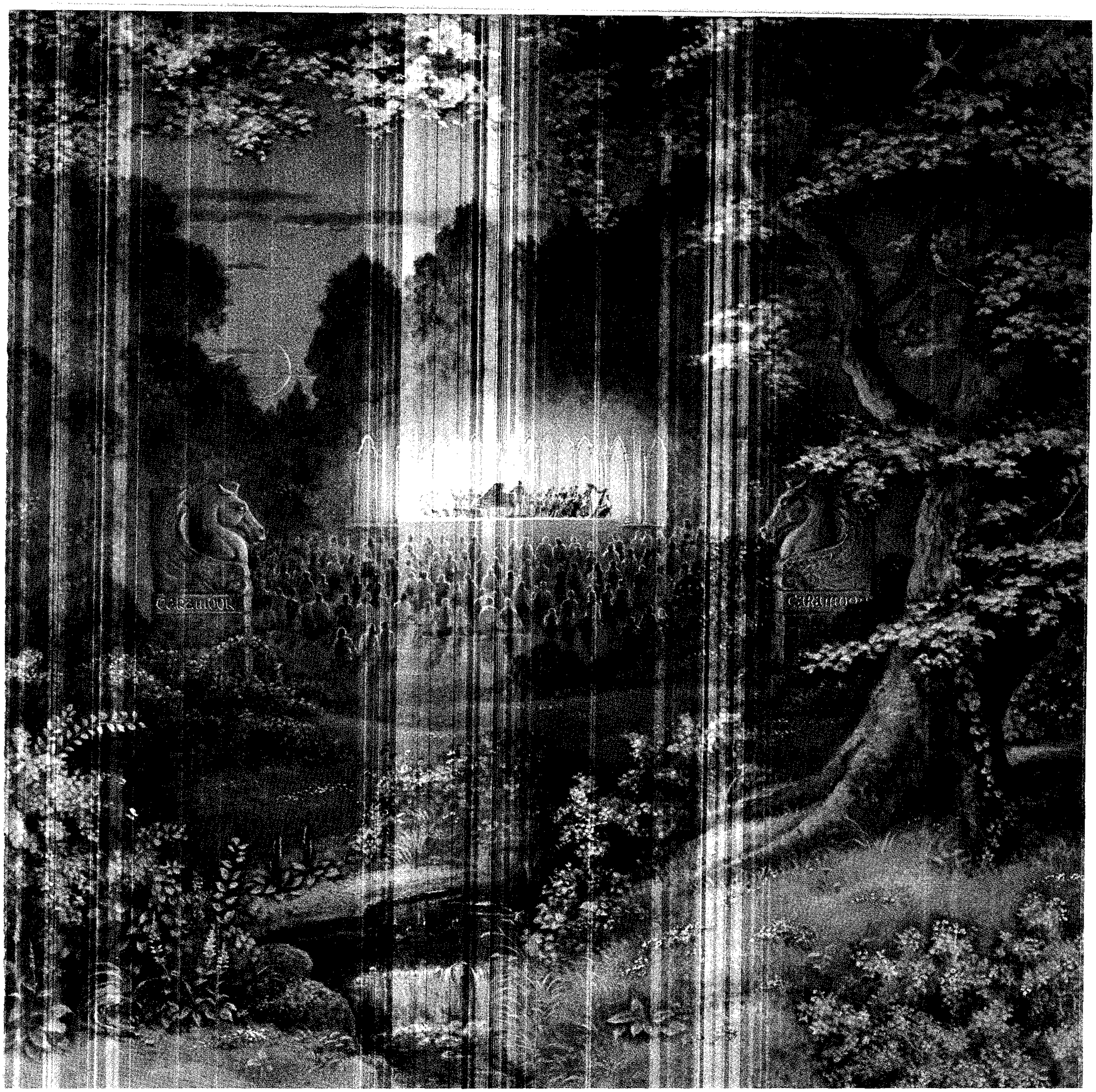
Boulez the composer was amply represented in concerts with his Paris-based Ensemble InterContemporain at the Museum of Modern Art and the Brooklyn Academy of Music's Majestic Theater, as well as on the program he led with the Philharmonic. At MOMA, *Le Marteau sans Maître* was reserved for (wasted on?) a tiny invited audience of festival movers and shakers who listened with no apparent interest to a piece emblematic of mid-century European composition at its best. It may also be Boulez's most beautifully fashioned score, the work in which he first found his own voice and left the rigorously structured world of post-Webern serialism far behind. "Organized delirium" is the composer's happy phrase to describe the easy grace and fluidity of music that takes off from the rhythm, dynamics, and seductive resonance of René Char's sensuous verses to sing with a poetic abandon all its own. I have heard a number of composer-conducted performances over the years, but none so technically assured or expressive. Once considered impenetrable, this difficult piece is obviously second nature for the Ensemble InterContemporain, and the musicians, with the awesomely precise Phyllis Bryn-Julson as vocal soloist, played like angels.

Le Marteau dates from 1955, and Boulez kept writing music of the same high quality until at least 1962, when he completed *Pli selon Pli,* settings of several Mallarmé poems for soprano and chamber orchestra. Since then, he has become a major conductor and a formidable new-music impresario but a much less significant composer—the Ensemble's performances of *Dérive* and *Memoriale,* two rather scrappy vignettes from 1984–85, reinforced that sad impression. Even more alarming evidence of a creative impasse came with the Philharmonic when Boulez conducted *Notations,* orchestrations of four short piano pieces originally composed years ago while he was still a student. These flashy modernistic potboilers have about as much musical content as a Respighi tone poem, and no doubt they will turn into pop-concert favorites in the next century.

If Boulez's compositional development was arrested somewhere in the sixties, that has not prevented him from nurturing an entire generation of young talents at IRCAM, his Institute for Research and Coordination of Acoustics and Music, in Paris. The Ensemble InterContemporain performed two extended instrumental scores from that busy atelier, both of which successfully build and enlarge upon the refined poetic language of *Le Marteau sans Maître:* Marc-André Dalbavie's *Diadèmes* and Tristan Murail's *Désintégrations.* The group also gave vital and affectionate performances of some vintage scores by Stravinsky, Webern, Schoenberg, and Messiaen, reminding us exactly why these pieces are now twentieth-century classics. And a shimmering rendition of *La Mer* by the Philharmonic proved that Boulez has not lost his touch with Debussy.

Another famous ex–Philharmonic music director, composer-conductor, and one-man music festival was on hand to perk things up: **Leonard Bernstein** led the Chicago Symphony in Avery Fisher Hall and, as he generally does these days, drove the audience wild. Like Boulez, Bernstein had planned to share the spotlight with several of his protégés, in this

Photograph by Martha Swope.



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> "...Chamber Music Society's finale was not a grand conclusion but a potpourri..."

case three young conductors. Unluckily for them, and possibly us, the budding maestros had prepared the Chicago orchestra in music from the nineteenth century rather than the twentieth as decreed by the festival's guidelines. That automatically disqualified them, so the entire evening went to Bernstein by default. And he made the most of it by giving Shostakovich's gigantic Seventh Symphony a stunning performance, one that convinced a lot of people that they had encountered a neglected masterpiece.

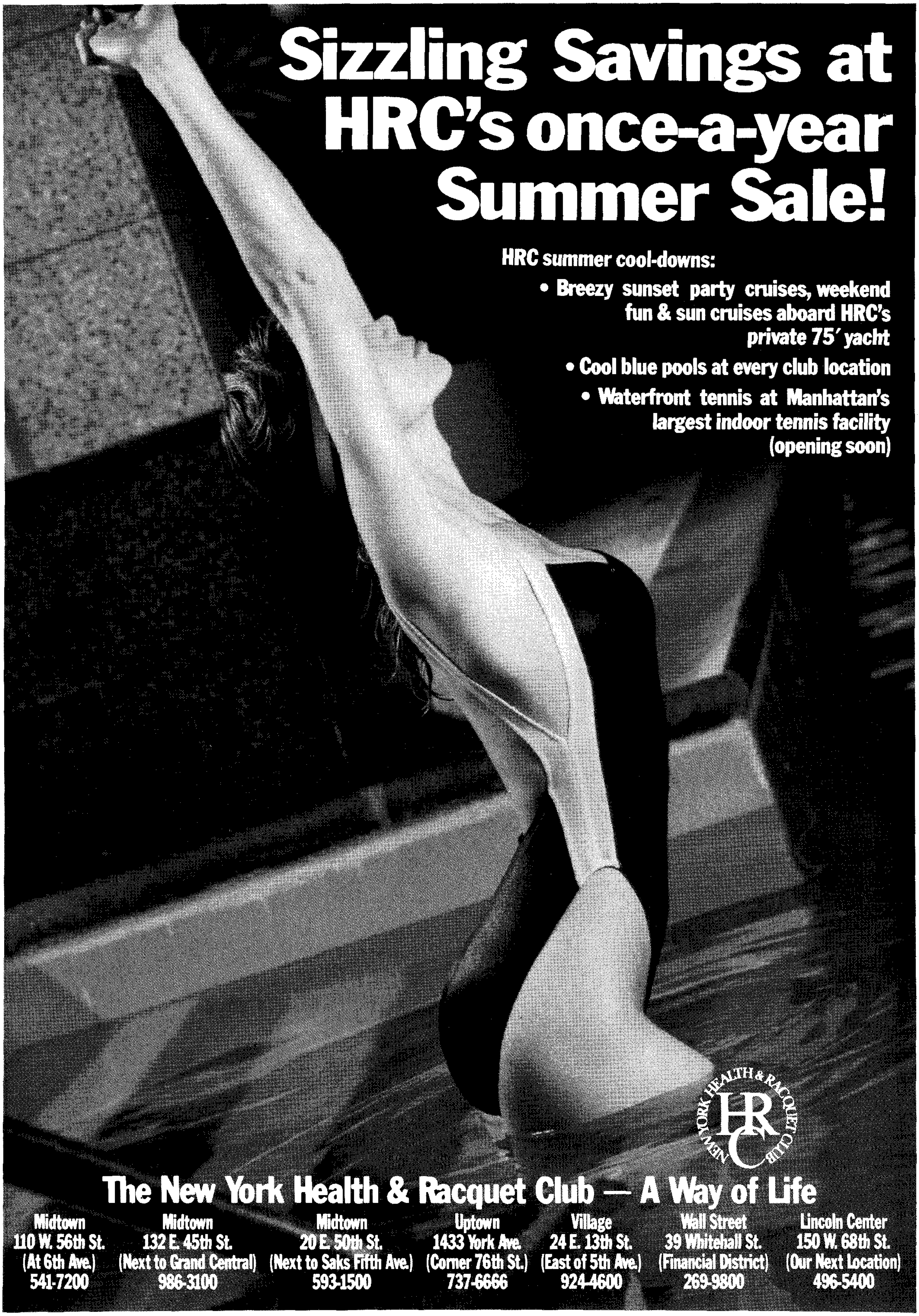
This huge symphonic canvas was unveiled in 1942, and opinions about its musical worth and extramusical significance have been argued heatedly over the years. Originally hailed as a heroic and moving on-the-spot description of Leningrad under Nazi siege, the score was dismissed in the Cold War era as tub-thumping Soviet propaganda at its most vulgar and banal. Now the symphony seems to have been rehabilitated, this time as a crushingly tragic epic dealing only in part with "the Leningrad Stalin destroyed and that Hitler merely finished off," as Shostakovich is quoted by Solomon Volkov in *Testimony*. The composer also mentions the psalms of David as a literary inspiration, and perhaps Bernstein was responding to that notion. In any case, not many conductors have found such deep strains of bardic nobility, rage, and pathos in the notes while simultaneously raising the roof, and even fewer orchestras are as well equipped as the Chicago Symphony to make it all sound so glorious.

Except for a concert performance of Harrison Birtwistle's **Punch and Judy** in Merkin Hall, music theater plays no part in the patchy N.Y.I.F.A. overview of the past 88 years, apparently because Martin E. Segal, the festival's chairman, doesn't care for opera. He's missing a lot, and consequently so are we—much of the twentieth century's best music was written for the stage. Birtwistle's 1968 opera, subtitled "A Tragical Comedy or a Comical Tragedy," hardly sums up the whole period, but it is a wonderfully rich and subtly allusive gloss on the old fairground puppet show with a score of considerable power and individuality. Of course, it should be seen in an imaginative staging (where is Peter Sellars when we really need him?), but the piece is crammed with so much musical and dramatic information that a carefully prepared concert performance definitely serves a useful purpose.

Myth, ritual, Greek tragedy, questing Arthurian romance, morality play, commedia dell'arte—the basic *Punch and Judy* tale suggests all of these things and a good deal more. Stephen Pruslin's intricately patterned libretto touches on almost all of them, expanding a children's entertainment into a swiftly moving adult horror show. The stylized rhymes and puns voiced by Punch, Judy, Pretty Polly, and the rest are mirrored in Birtwistle's bristly score, a veritable source book of fascinating musical references. Baroque forms, especially Passions and operas, are the principal models, transformed by brilliantly hard-edged vocal lines and instrumental textures into vivid, deeply felt, and completely original theatrical experiences. The next-best thing to a staged production would have to be this absorbing performance at Merkin. Rhonda Kess conducted members of the Brooklyn Philharmonic, and the expert cast included Andrew Deaton (Punch), Marni Nixon (Judy), Jeanine Thames (Pretty Polly), Gordon Hawkins, David Ronis, and Wilbur Pauley.

Most of the musical organizations participating in the festival were expected to dream up their own programming ideas, and the **92nd Street Y**, typically, hit upon two of the most provocative: a series featuring important composers presiding over their own music with the Y's resident New York Chamber Symphony, and another presenting string quartets from various countries playing at least one recently written native work. The Juilliard Quartet's evening of Gunther Schuller, Milton Babbitt, and Leos Janáček and an afternoon with Krzysztof Penderecki turned out to be only sporadically interesting, and the most promising event of all had to be canceled when Luciano Berio decided not to show up. Still, the Y gets credit for giving its best shot.

As if to sum up the festival's whole abortive mission, the **Chamber Music Society of Lincoln Center** set itself the impossible task of tracing the major trends in twentieth-century chamber music during the course of a mere four concerts. The Society probably realized the futility of it all right from the start—the final program was not so much a grand conclusion as a pleasantly varied potpourri, composed mostly by Americans over the past eight years: *Chimeric Images* (1988), an uncharacteristically moist inspiration by Gunther Schuller, the Society's composer in residence next season; Ned Rorem's warmly nostalgic *Winter Pages* (1982); Charles Wuorinen's aphoristic *New York Notes* (1981–82); and Luciano Berio's flavorsome arrangements of eleven *Folk Songs* (1964), sung to perfection by D'Anna Fortunato. A lovely concert, perhaps for a different festival. ▬



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CARTOON NOIR

"...Robert Zemeckis's amazingly soulful *Who Framed Roger Rabbit* triumphantly mixes human and animated characters..."

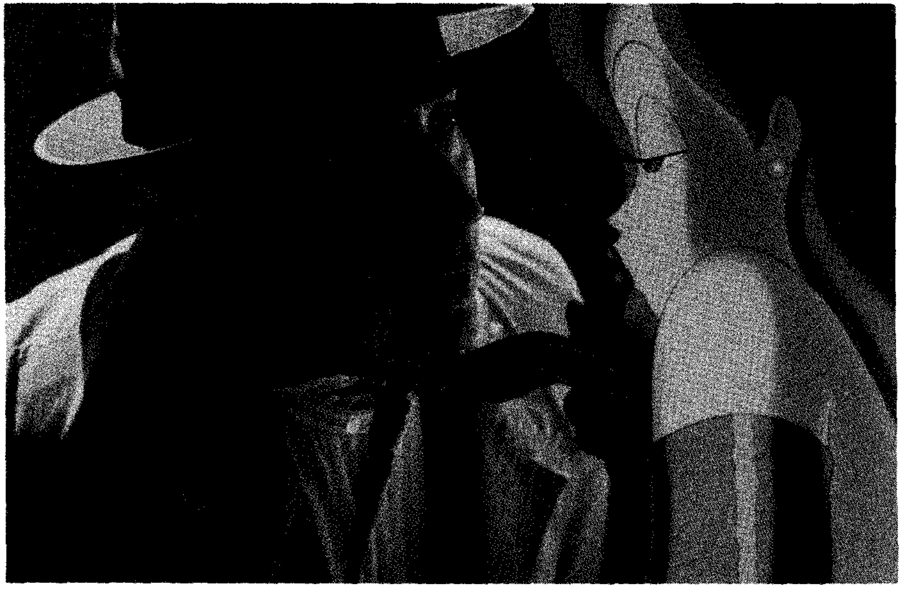
THE GREAT CARTOON CRAFTSMEN—RUDE fantasists with a taste for the extreme—routinely dismiss the laws of probability, turning tree branches into catapults and a set of dishes into a symphony orchestra. But a cartoon short, however inventive, can take its toll on our interest. A world in which anything can happen is often more irritating than exhilarating, and the nonstop aggression and violence of so many American cartoons wears us out—after ten minutes, we've already seen too much punishment disguised as wit. Robert Zemeckis's astounding **Who Framed Roger Rabbit,** which triumphantly mixes human and animated characters, captures everything we have ever loved and hated about cartoons. It revives and transcends the form.

This is a great, sad, amazingly soulful movie that at first seems to be about a rather specialized subject—our relation with cartoon characters, those relentless jokesters (Henny Youngman with wings) who drive us crazy in order to make us laugh. But there are hints of something darker in the undergrowth. *Roger Rabbit* bears some resemblance to the Robert Towne–Roman Polanski masterpiece *Chinatown,* a *noir* detective thriller that offered, in its bitter and convoluted way, a fable of the destruction of Los Angeles. Zemeckis and the screenwriters, Jeffrey Price and Peter Seaman (who adapted a novel by Gary K. Wolf), have made a lament for the paradisal Los Angeles that was starting to die after World War II, and, like Towne and Polanski, they've used the private-eye character and the *noir* conventions as a vehicle for their nostalgia.

The movie is set in Hollywood, back in 1947, when cartoon characters, according to the filmmakers, were just like any other actors. One of them, a contract player with long, twisty ears—the great Roger Rabbit, a stalwart of the Maroon Studio—is having troubles with his wife. The curvy Jessica, an animated Rita Hayworth doll (Kathleen Turner does her voice), is rumored to be sleeping around, and Roger, distraught, has been muffing his lines. He makes a bad mistake in the cartoon called *Somethin' Cookin',* which opens the movie. In this wonderful mock-up of a forties classic, Roger's co-star, Baby Herman, reaching for a cookie, climbs to the top of a refrigerator, and Roger desperately tries to keep him from falling off. As Baby Herman heads for the fridge, he innocently activates the appliances in a gigantic 1940s kitchen. Roger is cooked, vacuumed, inflated like a balloon, attacked with a fusillade of knives. *Somethin' Cookin'* keeps detonating right in our faces—it has all the manic, threatening hilarity of a Tex Avery masterpiece, but with a grandeur never attempted in the forties.

Bonked on the crown, Roger sends birds flying around his head, and suddenly a director yells "Cut!" He was supposed to send *stars,* and he's crestfallen. These cartoon characters, we can see, have normal emotions. They step off the set and head for the dressing room, working beside the men and women of the Hollywood community. Among the humans, they are known as Toons.

On the street or in a room, the Toons behave just as they do in cartoons, bouncing off walls, gathering themselves into a ball and crashing through windows. Often they take the terrified humans with them. They will *not* stop—there's something demonic about them—and the humans regard them with a mixture of affection, awe, contempt, and fear. Eddie Valiant (Bob Hoskins), the private eye hired by the studio to follow the errant Jessica, suffers because he can no longer love Toons the way he used to. In a comic echo of an old cornball line, Eddie enters a room and someone whispers, "A Toon killed his brother." Toons are lovable, but they can do you in. Living on pure energy, they have qualities of recklessness that have been left out of humans—or suppressed and forgotten. That may be why humans fear them so. In the end, for all his grief, Eddie knows that a man's ability to love the Toons is a measure of his humanity.



PRETTY AS A PICTURE: *Bob Hoskins enthralled by Jessica Rabbit.*

Zemeckis and animation director Richard Williams, heading a gigantic army of animators, have used old-fashioned techniques—drawing the pictures rather than generating them with a computer—to create a startling new reality on screen. Live and animated characters have been mixed many times before, but never with this kind of dramatic power. In their scenes with humans, the animated creatures have solid weight; they pad heavily on the floor, sit on the furniture, knock things over. The live-action and animated sections were shot separately and then combined in the laboratory, but you can't spot the seams. When a human embraces a Toon, the two figures seem glued together.

There are eerily wonderful sights, tossed onto the screen with almost insolent casualness. At the studio where Roger Rabbit works, a box of Toon special effects falls and splits open, and dancing feet spill across the ground, only to be hastily shoveled back into the box by anxious workmen. We hear that most of the cast of *Fantasia,* hired on loan-out from Disney, is working at the studio, and a few moments later, almost out of the corner of an eye, we spot a studio musician warming up a chorus of dancing brooms by playing *The Sorcerer's Apprentice* on a saxophone. It's a superlative joke that is at the same time piercing—we catch ourselves wondering if the brooms have had much work in the years since *Fantasia.* The movie has imposed its weird vision on us.

All of these creatures come to work every day from Toontown, a happy ghetto entirely realized through animation. Toontown has yellow fields filled with singing butterflies and nattering daisies—its Disneyish, honeyed-fruitcake side—and also nightmares and disasters. A human can step out of a door there and go hurtling down the side of an endless animated building (Mickey Mouse and Bugs Bunny tease you as you fall). Humans look on the place as something like Harlem in the twenties—seductive, irrepressible, dangerous. There is even a suggestion of James Baldwin's racial scenario, with Toons standing in for American blacks, rejected by whites because they embody qualities that the whites dislike in themselves. But it's no more than a suggestion, and it goes undeveloped.

The man who finally goes to Toontown is the one most vulnerable to its appeal and most frightened of it. Eddie Valiant is a shabby, alcoholic, not-too-bright detective, a small-timer who has the misfortune to be honest in a dirty town. The role is conceived broadly, but the clichés don't hurt—Eddie is the familiar and reliable element in a very strange fable, and, as played by Bob Hoskins, he's also a man of feeling. Short, barrel-chested, with a constant three-day shadow, Hoskins is as homely and earthbound as a potato, the very opposite of the airborne Toons. What Hoskins brings to the role is guilt—he makes Eddie ravaged by his suppressed love of the Toons.

Investigating Jessica's sexual adventures, he stumbles upon a trail of deception and double-dealing that leads, in paranoid *noir* fashion, to a plot to destroy Toontown. This part of *Roger Rabbit* is a parody of *noir* conventions with some pop hyperbole thrown in. The chief villain: the dark-cloaked, sadistic Judge Doom (Christopher Lloyd), who ends up in a shrieking confrontation with Eddie. Their battle, which unleashes a battery of special effects, goes over the top—it has some of the wearisome fecundity of cartoons themselves.

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Produced by Disney and the Spielberg people in collaboration, the $45-million *Roger Rabbit* is a historic joining of the old cartoon craftsmen and the new film-school pop wizards, whose work has so often demonstrated a naggingly trivial cartoon-influenced sensibility. Movies like Zemeckis's *Romancing the Stone* and Joe Dante's *Gremlins* were offensively shallow—they worked at the level of convention and nothing else. But in *Back to the Future* and *Roger Rabbit*, Zemeckis began to dig into pop and examine what it meant to him emotionally.

The cartoon characters who will do anything for a laugh could be any artist whose commitment to his art carries an element of destruction, even madness. *Roger Rabbit* implies that the movie industry that gave up on such characters and on real animation (in favor of computer-generated work) lost part of its soul, and thus was ready to sell off its backlots to freeway developers and fast-food chains. This is a grandiose, young man's conceit, but Zemeckis has earned the right to it.

WALTER HILL'S **Red Heat** IS ANOTHER POlice buddy-buddy movie, *glasnost* division. But the concept (as in "high concept") is a good one, and the movie, coarse and cynical as it is, delivers solid entertainment of the summer-boombox variety. Arnold Schwarzenegger, looking more like a medieval fortress than ever, plays a stolid Soviet homicide detective who pursues a vicious drug-dealer to Chicago. In that gentle city, he teams up with noisy James Belushi, a profane, exasperated police-department screw-up who also happens (of course) to be a good cop. The two men are funny together in all the obvious ways. Arnold's Ivan Danko speaks English, but just a little, which is fine, since Arnold does his comic best holding his silences and then delivering, deadpan, a few stone-heavy words. Belushi's Art Ridzik, meanwhile, dances around him—a waterbug to his bear—joking, complaining, taunting.

The Soviet sequences that begin the movie are all clanking brutality—cold and wet weather, marching troops in Red Square, James Horner's harsh imitation-Prokofiev music. The movie wants to have it both ways: Russia may be gray and authoritarian, yet it knows how to deal with hoods. The Soviets don't fool around with suspects' rights (the Miranda warning is the villain of the piece). "Only after two days can scumbags talk to lawyer," says Arnold of his own country, and the movie generally endorses the reactionary view that bureaucracy and the Supreme Court are destroying American police work. Now that Soviets are free to criticize their own system, is there any reason for Americans to announce that freedom is a drag? ■

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GRAND FINALE

"...After a lifetime spent in the studio, Cubist Georges Braque went looking for the real thing, the life outside..."

THE LATE WORK OF A GREAT ARTIST tends to be a pile of trouble. Arriving after the startling inventiveness of the early work, it hits a wall of high expectations. Is it better, worse, or simply different? In **"Georges Braque,"** at the Guggenheim, the late work lights the only unexpected firecrackers in the exhibition.

Braque's role in the development of Cubism is one of the oft-told tales of the twentieth century, put forward here with no significant variation. Perhaps we've been spoiled by bigger, ground-breaking exhibitions, but the Guggenheim's brief review of his life is not going to rewrite history. At least it does present Braque's earliest Cubist picture, *Musical Instruments,* of 1908—owned by Mr. and Mrs. Claude Laurens, Braque's heirs, who have lent other rare works to the show, giving it some of the flavor of a family album. The guest curator, French scholar Jean Leymarie, was a friend of the artist's, and the mood he establishes is that of a testament to greatness, an addiction to elegy that is continued to redundancy in the catalogue.

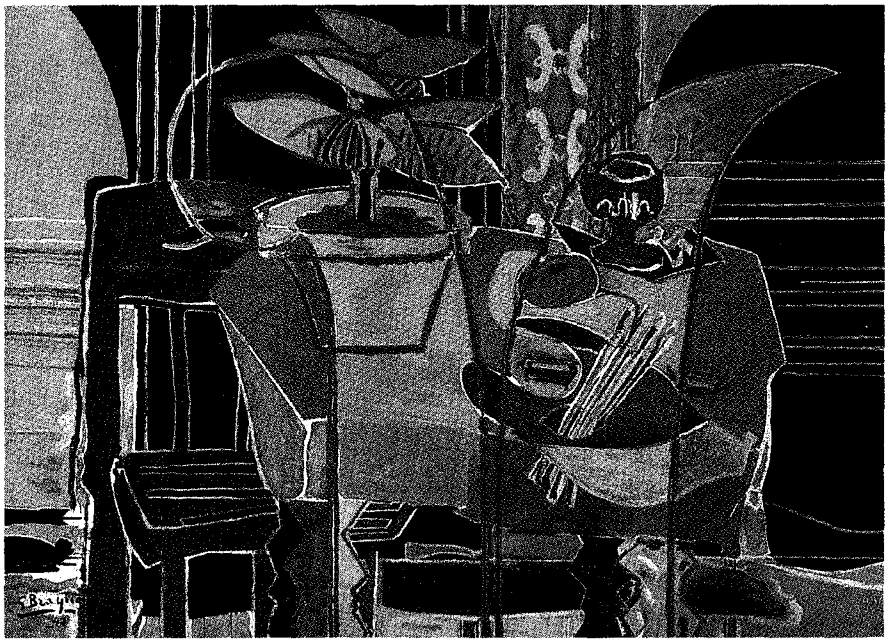


TABLE MANNER: Interior With Palette, *1942.*

Braque's Cubism has been in scarce supply in New York, perhaps because he seems like a grandfatherly presence, the gentle cipher who liked to play with space, not the Minotaur-monster that Picasso became. The last big museum show on Braque in New York occurred in 1949 at MOMA, so most of us have not had the chance to see his final four decades in the light of his debut. In the case of Picasso, the furious outpourings at the end of his life were once thought to signify a slump but have lately been raised several notches on the register of genius—the scorn of Arianna Stassinopoulos Huffington (*New York,* June 13) notwithstanding. So what of Braque? Rummaging around in our memories of the two Picasso shows (the late work appeared in 1984 at the Guggenheim), we can compare these two giants inch by inch.

Though their Analytic Cubist pictures of 1909 and 1910 are so notoriously alike as to be often indistinguishable, Braque and Picasso were vastly different in temperament. Consider their pre-Cubist work: in Braque's case, an earnest application of bright Fauve color, arrived at overnight by studying fashionable examples; in Picasso's, a bleak, self-absorbed romanticism coupled with pictorial fearlessness. Down the Guggenheim's ramp, in the piecemeal exhibition of **"Modern Treasures From the National Gallery in Prague,"** is Picasso's 1907 Cubist self-portrait stroked in black, a formal ferocity that Braque wouldn't attempt to equal. When Analytic Cubism began to break down and realign itself into the less rigorous Synthetic Cubism, some of these differences began to emerge. Braque was more systems-bound than Picasso, more predictable, perhaps more intellectual, certainly less likely to charge off in strange new directions. He was a cool Gaul to Picasso's overheated Spaniard.

Braque looked to Cubism, it seems, as a source of order, a path to meditation, and a return to the primordial harmonies of music, which he loved—though a dark streak of mystery often breaks through. After the gray-and-ocher rigors of Analytic Cubism, a new light begins to enter his canvases in the twenties—a faint vibrancy that promises to punch a window into Cubist opacity. Braque was a voluptuary and a sensualist; anything jarring was kept in bounds by absorbing it into the weave of a painting's passages. He wanted nothing more than to make each picture resonant within itself. By the thirties and forties, he began to leave parts of the canvas bare and to draw with white. As the edges of his forms began to glow, his pictures grew more hallucinatory—mystical but never psychological.

Picasso and Braque shared one of the most important intellectual adventures of the century, yet—character being destiny, more or less—Braque avoided psychology, and Picasso pursued it like a promise of salvation. There is elegance and grace in Braque's Cubism, and a wonderful painterliness, as much in evidence in the early collages as in the late work. To have added psychological content would have disrupted the internal harmonies.

For Picasso, Cubism was an immensely sophisticated sign system for the life inside. But to know that much is to court the error committed by Stassinopoulos. Her *Picasso: Creator and Destroyer* reads as though destined for the *National Enquirer* precisely because its author doesn't separate her moral disapproval of Picasso's life from her interpretation of the meaning and quality of his art—the primal pitfall of bargain-basement art criticism. The man was in some respects a certified scoundrel, but it is exactly that tormented ebb and flow of his self-image as the Minotaur—half-beast, half-man—that provoked him to venture into realms

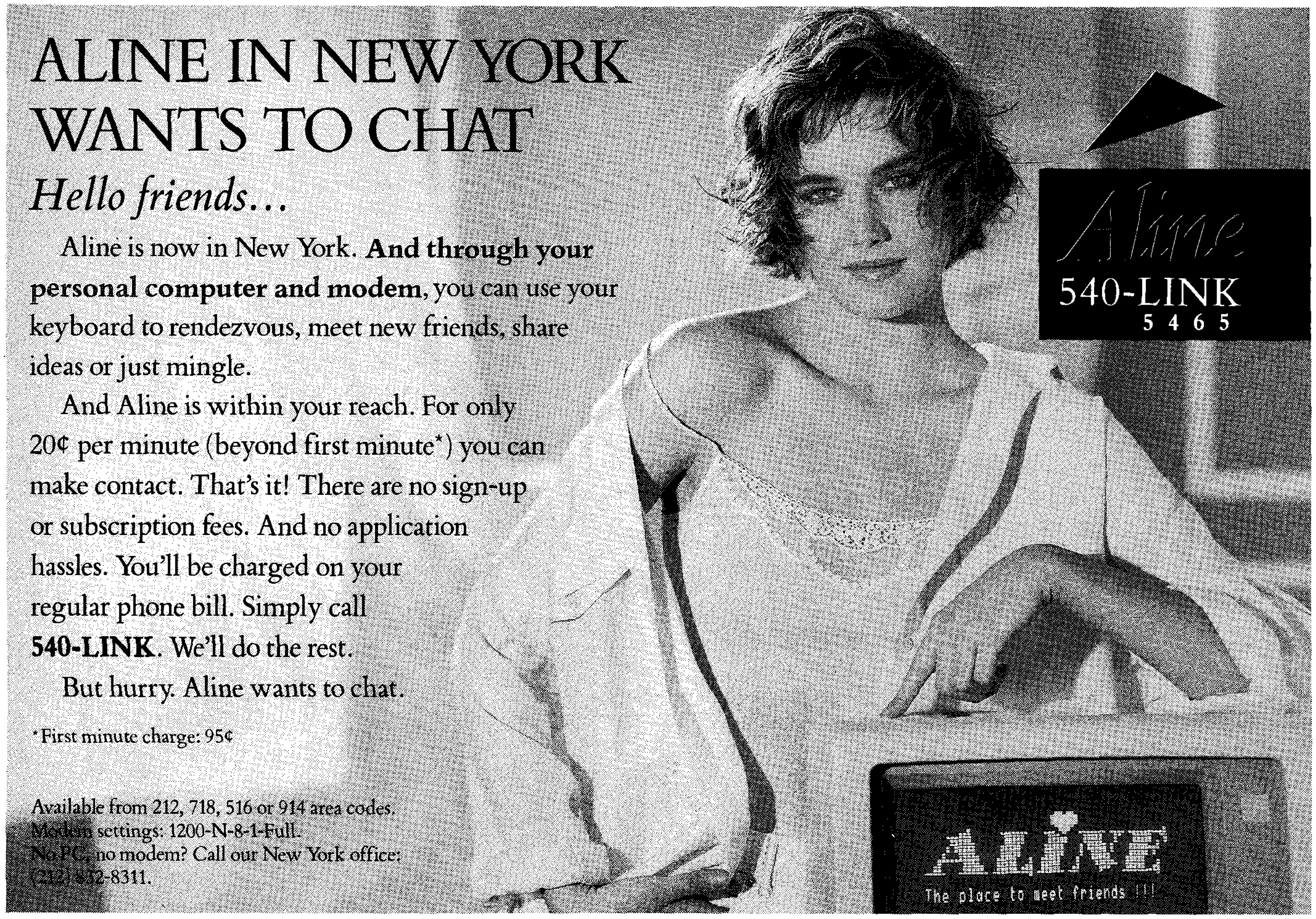
Photograph: The Menil Collection, Houston, courtesy of the Guggenheim Museum.

> "...John Coplans has stripped himself naked before the camera the way Gulliver must have appeared to the Lilliputians..."

unknown to Braque. In Picasso's late work, Cubist structure eventually sublimated itself into incandescent passages of line and gesture; for all Stassinopoulos's huffing, this work can't be toppled by being reduced to mere personality. Braque, pursued by no visible nightmares, didn't need the narrative possibilities of line; his late Cubism resolves itself into radiant color and texture, like tectonic plates suspended in a state of fluid equilibrium. In a painting like *Interior With Palette,* the vibrant light that began to appear in the twenties has become a kind of exotic transparency—tangled life viewed through a dark glass. As a painter's painter, Braque could never be the subject of a knockoff potboiler.

Curiously, Braque began to look like Picasso as he aged. At the same time, nearly at the end of his life, he seems finally to have been afflicted by some of Picasso's existential restlessness. The Guggenheim's show concludes with a few small horizontal landscapes that have no Cubism in them whatever; they have shed their self-imposed equilibrium, as though the artist had finally stripped himself bare before the elements, laying down paint like drops of rain on dust. We learn that Giacometti loved "this imponderable, almost timid painting," which looks directly back to twilight Van Gogh, particularly his swan song, *Wheatfield With Crows.* The burning golden wheat, the rising crows, the leaden sky are all there in Braque's last picture, *The Weeding Machine* (1961–1963). After a lifetime spent in the studio, Braque went looking for the real thing, the life outside. Something similar happened to Picasso—except that, facing the dying of the light, Picasso exploded in rage. To judge the rage is to miss the achievement—the act of capitulation and transcendence that brought both artists to the same cold, hard, awesome ground. (1071 Fifth Avenue, at 89th Street; "Braque" through September 11; "Modern Treasures" through September 18. *Picasso: Creator and Destroyer,* Simon and Schuster, $22.95.)

WHAT A BODY! SEAMED LIKE AN ELEPHANT'S hide, forested with black hairs, callused, potbellied, and monumentally ugly, **John Coplans** has stripped himself naked before the camera the way Gulliver must have appeared to the Lilliputians. Quite a body of work, too—Coplans's photographs have become as extraordinary as he must have hoped when he plunged into camerawork a decade ago, after a career as critic, curator, museum director, and editor (he was a co-founder of *Artforum* in 1962). Pushing 70, he is suddenly a phenomenon. These gnarled portraits—of a headless torso, feet, legs—are flooded with irony and contrariness: grotesque but elegant, pitiful but majestic, mundane but surprising. They make you feel both compassion and horror at the erosions of aging. They do a sly turnabout on the female nude and art's obsession with ideal beauty; they also capitalize on the still life's power to transfigure the ordinary. Sometimes they play at crossing gender: Coplans, obviously male, puts his fingers between his knees to make female parts. How could anything so perverse, you wonder, be so compelling? (The Museum of Modern Art, 11 West 53rd Street; through July 10.) ■



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FROM THE EAST

THIS UPSTAIRS GALLERY OFFERS JAPAnese art and antiques. For example: hand-carved wood and ivory from the nineteenth and early twentieth centuries, and contemporary netsuke, were $50–$900, now $40–$720; original unframed prints by eighteenth- to twentieth-century artists such as Utamaro, Kuniyoshi, Hasui, and others, were $50–$3,000, now $40–$2,400 (framing is available at additional cost); new and nineteenth-century bamboo baskets, were $95–$400, now $76–$320; scroll paintings of birds, flowers, and Zen folk heroes, were $75–$450, now $60–$360; silk kimonos (5 to 40 years old), new cotton yukatas, and old ceremonial kimonos, were $45–$400, now $36–$320; nineteenth-century Imari and Kutani porcelains and pottery, were $20–$750, now $16–$600; Ichimatsu dolls and small court dolls, c. 1890, and silk-brocade clothing, were $50–$350, now $40–$280; old Japanese and Korean chests and boxes, were $150–$1,500, now $120–$1,200. A.E., M.C., V., checks accepted; exchanges possible. *Things Japanese, 1109 Lexington Ave., near 77th St., second floor (249-3591); Tues.–Sat. 11 a.m.–5 p.m.; through 9/10.*

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PIPE DREAMS

CALABASH PIPES WITH MEERSCHAUM bowls, were $45–$75, now 10 percent off; prima-quality block meerschaums, were $50–$250, now $40–$200; standard shapes, such as the Billiard and the Prince of Wales, were $22.50–$32.50, now $18–$26; slightly flawed standard shapes, were $20, now $16; vintage straight-grain specimen pieces, were $40–$200, now $30–$150; eight shapes of featherweight pipes, with carved or smooth finishes, were $37.50, now $28.12. Also, Connoisseur Classics such as Bent Apple and Sherlock Holmes, were $37.50 and $40, now $28.12 and $30; one-of-a-kind and custom-made pipes, were $175–$1,500, now 30 percent off; large Oompaul shapes, were $50, now $30. Phone and mail orders accepted; sale catalogue and price list free on request. A.E., M.C., V., checks accepted; exchanges possible. *Connoisseur Pipe Shop, Ltd., 51 West 46th St., N.Y., N.Y. 10036 (247-6054); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.; through 7/30.*

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IMPORTED AND DOMESTIC CHILDREN'S spring and summer wear is now half-price. Jackets (sizes 2–6 yrs.) from Jean Le Bourget, Maugin, and Pet et Chou, were $42–$110, now $21–$55; dresses (sizes 12 mos.–6X) by Cary, Babymini, Mousefeathers, and Jumpers, were $38–$58, now $19–$29; striped, checked, and elastic-waist shorts (sizes 2 mos.–8 yrs.), were $14–$22, now $7–$11; short-sleeve cotton T-shirts, woven button-down shirts, and sweatshirts (sizes infant–12 yrs.) from Jean Le Bourget, Maugin, Skids, and Petit Bateau, were $12–$52, now $6–$26; two-piece outfits, jumpsuits, and overalls (sizes 6 mos.–6 yrs.) from Maugin, Jean Le Bourget, Babymini, Guess, and Marese, were $35–$126, now $17.50–$63; and more. A.E., M.C., V. accepted; no checks; all sales final. *Robin's Nest, 1397 Second Ave., near 73rd St. (737-2004); Mon.–Sat. 10 a.m.–6 p.m.; while stock lasts.*

SPORTSWEAR AND MORE

SPORTSWEAR AND DRESSES IN WOMEN'S sizes 6–18 (not every style in every size) are on sale here at 30 percent off. Designers and manufacturers include: Carry Back, Eva Laurel, Erena, Jamboree, F. A. Chatta, and others, plus merchandise under the store's private label. Haitian cotton, linen, cotton-linen, or poplin jackets, in solids and novelty weaves, were $56–$68, now $39.20–$47.60; assorted blouses, were $38–$100, now $26.60–$70; rayon, linen, cotton, and denim skirts, were $48–$112, now $33.60–$78.40; knits and sweaters, were $32 (for a cotton polo shirt) to $140 (for a silk-blend metallic sweater trimmed with angora), now $22.40–$98; cotton sheeting and poplin jumpsuits (women's sizes 6–14), were $48–$68, now $33.60–$47.60. Also, a collection of fur coats and jackets, from "fun furs" like a denim jacket lined with rabbit to formal mink coats, is 30 percent off; furs will be laid away for 90 days at no interest (with a 30 percent deposit). A.E., checks accepted; all sales final. *Sportswear 'n' Things, 86 East 10th St. (477-2561); Mon.–Thurs. 11:30 a.m.–6:30 p.m.; through 7/28.*

MUSEUM STORE GOODIES

A SALE AT THE MUSEUM-STORE ANNEX OF the Museum of Modern Art includes many functional and decorative objects. Jensen silver money clip, was $110, now $89.50; small underwater fins, snorkel, and mask, were $95, $25, and $55, respectively, now $79.50, $19.50, and $44.50; stainless-steel creamer and sugar bowl, were $24.50 each, now $19.50; Hobby halogen flashlight, was $27, now $19.50; small and large cordial glasses, were $20 and $25, now $14.50 and $19.50; silver letter opener, was $95, now $59.50; white music stand, was $110, now $89.50; and more (no members' discounts on sale merchandise). A.E., M.C., V. accepted; checks accepted from MOMA members only; all sales final. *Museum Store Annex, 37 West 53rd St. (708-9400); Mon.–Sun. 11 a.m.–5:45 p.m.; through 7/31.* ■

A Complete Entertainment Guide for Seven Days Beginning

JULY 6

60
MOVIES

68
THEATER

71
ART

74
MUSIC & DANCE

77
RESTAURANTS

83
OTHER EVENTS

85
NIGHTLIFE

87
RADIO

88
TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 7/12: *Beirut: The Last Home Movie.* #2—Through 7/7: *Wedding in Galilee.* 7/8–10: *The Life and Death of Colonel Blimp.* 7/11: *Blackmail; Champagne; Lazybones.* 7/12: *I Know Where I'm Going; One of Our Aircraft is Missing.*
2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 7/6: *Jules and Jim; The 400 Blows.* 7/7: *Seconds; Seven Days in May.* 7/8–9: *Housekeeping; Local Hero.* 7/10–11: *Cammina Cammina; The Flowers of Saint Francis.* 7/12: *To Be or Not To Be* (1942); *Trouble in Paradise.*
3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 7/7: *Red Heat; Colors.* Opening 7/8: *Phantasm II.*
4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*The Unbearable Lightness of Being.* #2—*Tampopo.*
5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—Through 7/5: *"Crocodile" Dundee II.* Opening 7/6: *License to Drive.* #2—*Big Business.*
6. **8TH STREET PLAYHOUSE—8th St. east of Sixth ave.** (674-6515). *The Decline of Western Civilization Part II: The Metal Years.*
7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Red Heat.* #2—Through 7/5: *Funny Farm.* Opening 7/6: *Short Circuit 2.* #3—*Hairspray.*
8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 7/6: *Back Street; Magnificent Obsession.* 7/7: *Blue Gardenia; The Woman in the Window.* 7/8–9: *My Man Godfrey; Nothing Sacred.* 7/10: *Pandora's Box; Diary of a Lost Girl.* 7/11: *Carnival in Flanders; Toni.* 7/12: *Separate Tables; Brief Encounter.*
9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 7/6–7: *Manhattan; Annie Hall.* 7/8–9: *Andy Warhol's Trash; Andy Warhol's Heat.* 7/10: *The Mirror; A Summer to Remember.* 7/11–12: "Warner Bros. Cartoons": "All Porky Pig"; "Best of Warner Bros."
10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Big.* #2—*White Mischief.*
11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Absolution.* #2—*Aria; Light Years.* #3—*Candy Mountain.* #4—Through 7/7: *The Manchurian Candidate.* Opening 7/8: *The Kitchen Toto.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Big.* #2—Through 7/7: *The Great Outdoors.* Opening 7/8: *Phantasm II.* #3—*Bull Durham.*
21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Who Framed Roger Rabbit.*
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Big Business.*
23. **AMERICAN CLASSICS DRIVE-IN—28th St. at 11th Ave.** (564-4590).Wed.-Sat. only. Through 7/12: *Night of the Living Dead.*
24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Willow.* #2—*Coming to America.* #3—*The Presidio.*
25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *The Great Outdoors.*
26. **MURRAY HILL—34th St. at 3rd Ave.** (689-6548). *Bull Durham.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). Through 7/5: *Poltergeist III.* Opening 7/6: *License to Drive.*
31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Big.* #2—Through 7/5: *Funny Farm.* Opening 7/6: *License to Drive.*
32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Coming to America.*
33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Bull Durham.* #2—*Red Heat.* #3—*Rambo III.* #4—*Rambo III.* #5—Through 7/5: *Salsa.* Opening 7/6: *Short Circuit 2.* #6—Through 7/7: *Maniac Cop.* Beg. 7/8: *Red Heat.*
34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Big Business.*
35. **MOVIELAND—Broadway at 47th St.** (757-8320). *The Great Outdoors.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *The Presidio.* **EMBASSY 3**—*The Presidio.* **EMBASSY 4**—*"Crocodile" Dundee II.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—Through 7/7: *Colors.* Beg. 7/8: *Rambo III.* #2—*Dudes.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Willow.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Who Framed Roger Rabbit.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Moonstruck.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *White Mischief.* **CARNEGIE SCREENING ROOM**—(757-2131). *The Last Emperor.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Beethoven's Nephew.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Au Revoir Les Enfants. (Good-Bye, Children.)*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). Through 7/7: *The Last Emperor.* Opening 7/8: *Shy People.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 7/6: *Romeo and Juliet* (1968). 6/7–9: *Trouble in Paradise; Midnight.* 7/10–11: *Seconds; Psycho.* 7/12–13: *The Ten Commandments* (1956).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Big.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). Through 7/5: *The Moderns.* Opening 7/6: *License to Drive.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). *A Handful of Dust.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). Through 7/7: *Poltergeist III.* Opening 7/8: *Absolution.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*"Crocodile" Dundee II.* #2—*Funny Farm.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Red Heat.* **CORONET**—*Who Framed Roger Rabbit.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Manchurian Candidate.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *A World Apart.* **CINEMA II**—(753-0774). *Big Business.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Coming to America.* #2—Through 7/5: *Coming to America.* Opening 7/6: *Short Circuit 2.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). Through 7/5: *The Great Outdoors.* Opening 7/6: *Arthur 2 On the Rocks.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Presidio.* #2—*Bull Durham.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Unbearable Lightness of Being.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Willow.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 7/5: *"Crocodile" Dundee II.* Opening 7/6: *License to Drive.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Big.* #2—*Big Business.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Coming to America.* #2—*Red Heat.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Willow.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Coming to America.* #2—*Red Heat.* #3—*Commisar.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Wings of Desire.* #2—*Babette's Feast.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). Through 7/5: *The Great Outdoors.* Opening 7/6: *License to Drive.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Big.* #2—*Big Business.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Bull Durham.* #2—*The Presidio.* #3—*"Crocodile" Dundee II.* #4—*Coming to America.* #5—*Red Heat.* #6—*Coming to America.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*The Milagro Beanfield War.* #2—*The Manchurian Candidate.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Who Framed Roger Rabbit.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The Unbearable Lightness of Being.* #2—*Funny Farm.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Rambo III.* #2—*Coming to America.* #3—*Poltergeist III.* #4—*Red Heat.*

91. NOVA—Broadway nr. 147th St. (862-5728). #1—*The Presidio.* #2—Through 7/5: *Red Heat.* Opening 7/6: *Short Circuit 2.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Coming to America.* #2—*Red Heat.*

MUSEUMS, SOCIETIES, ETC.

BROOKLYN PUBLIC LIBRARY—Grand Army Plaza (718-780-7789). Free. "Music in the Summer Breeze: A Film Program." 7/11 at 2:30: *Yankee Doodle Dandy* (1942), dir. Michael Curtiz.

DOWNTOWN COMMUNITY TELEVISION CENTER—87 Lafayette St. (966-4510). $1. Tuesday Screening Series. 7/12 at 7: "Young Gifted and Broke's First Anniversary Party."

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. Through 7/8/31: "Marcel Pagnol Summer Festival." 7/6 at 12:30, 3:15, 6, and 8:45: *Topaze* (1933), dir. Louis Gasnier, with Louis Jouvet and Marcel Vallée.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 7/16: "Private Enemy—Public Eye: The Work of Bruce Charlesworth."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission: $4, general; $2, students and seniors. Through 7/26: "Funny, Female, and Jewish." Screenings from the National Jewish Archive of Broadcasting. 7/12 at 7:30: "Mothers": with guests Fraydele Oysher and Marilyn Michaels. Through 7/26: "Artists' Talks," gallery talks by artists on their viseo installations. "Time and Memory: Video Art and Identity."

PERFORMANCE SPACE 122—150 First Ave., at 9th St. (477-5288). $8. 7/8–10 at 9: Danny Mydlack: "How to Win Friends and Influence People," a mix of accordian, video, slides, and storytelling.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (570-3949). $14, subscription; $5, single admission. Through 7/28: "Summer Film Festival at the Metropolitan Museum of Art: Bette, Billy, and Baseball." 7/12 at 8: *The Petrified Forest* (1936), dir. Archie Mayo. 7/6 at 8: *Sunset Boulevard* (1950), dir. Billy Wilder. **Uris Center Auditorium, 81st St. Entrance** Through 7/30, daily, except Suns.: "Summer Family Films."

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 8/27: "Saturday Screenings for Children," Sats. at noon and 1:45. "Great Masters of the Performing Arts: Their Television Legacy." Through 9/15: "The Many Worlds of Carol Burnett." Through 9/10: "Rock Music on Television."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** "International Treasure of Films: Creative Collaborations—Film and the Performing Arts." 7/7 at 3, 5:30. and 8: *Macbeth* (1948), dir. Orson Welles. 7/8 at 2:30: *Rio Grande* (1950), dir. John Ford; at 3, 5:30, and 8: *A Night at the Opera* (1935), dir. Sam Wood; at 6: *She Wore a Yellow Ribbon* (1949), dir. John Ford. 7/9 at 2: *One Hour With You* (1932), dir. Ernst Lubitsch; at 3, 5:30, and 8: *Death of a Salesman* (1951), dir. Laslo Benedek. 7/10 at 3, 5:30, and 8: *Le Carosse d'or* (1953), dir. Jean Renoir. Through 9/9: "Saved! A Decade of

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Turn off the tube.
Tune into books.
Expand your horizons.
Read for fun.
Read for information.

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American Library Association

Preservation: A Tribute to the UCLA Film and Television Archive." 7/12 at 2:30: "Paper Prints," films set in New York.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.-Thu.) $3; under 16, $2.50. 7/6 at 7:45 and 10: *Babette's Feast* (1987, Denmark), dir. Gabriel Axel. 7/7 at 8: "New Films From International Filmmakers": *A Time to Live, a Time to Die* (1985, Taiwan), dir. Hou Hsiao-hsien. 7/8–9 at 8 and 10, 7/11 at 7:45 and 10, and 7/12 at 7:45 and 10: *Au Revoir Les Enfants* (1987, France), dir. Louis Malle.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). $4; "Murder, Mystery, and Mayhem—Crime Films." 7/10 at 2: *The Saint in New York* (1938), dir. Ben Holmes; *Charlie Chan on Broadway* (1937), dir. Eugene Ford.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. "Film as Vision: American Avant-Garde Cinema." Through 7/10: "Artists on Film." 7/9 at 2: *Cornell* (1978), dir. Larry Jordan; *Nevelson in Process* (1978), dir. Susan Fanshel and Jill Godmilow; and *Ruckus Manhattan* (1976), dir. Red Grooms and Mimi Gross.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 7/23: "Through the Lens of Black Filmmakers." 7/9 at 2: *From These Roots* (1974), dir. William Greaves; *Booker T. Washington: The Life and Legacy* (1982), dir. William Greaves.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Saturday Night at the Movies." 7/9 at 8: *The Very Brief Romance of Barbara Fritchie and Stonewall Jackson* (1973), dir. Walter Gutman.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 7/10: "Projected Images," by Peter Campus, includes *Head of a Man With Death on His Mind* (1978).

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). Through 7/21: "The Forbidden Film: A Survey of Controversial Films and TV Programs." 7/7 at 8:15: "Blacklisting and Alternative Cinema": *Salt of the Earth* (1953), dir. Herbert Biberman.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Coming to America.* #2—*Who Framed Roger Rabbit?* #3—*Red Heat.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Big Business.* #2—*Coming to America.* #3—*"Crocodile" Dundee II.* #4—*Who Framed Roger Rabbit.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—Through 7/5: *The Presidio.* Beg. 7/6: *License to Drive.* #2—*Coming to America.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Bull Durham.* #2—*Coming to America.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 7/7: *Red Heat; Colors.* Beg. 7/8: *Phantasm II.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Who Framed Roger Rabbit.* #2—*Red Heat.* #3—*Big.* #4—Through 7/5: *Big Business.* Beg. 7/6: *Short Circuit 2.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 7/5: *The Great Outdoors.* Beg. 7/6: *License to Drive.* #2—*Big.* #3—*Red Heat.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Willow.* #2—*Big.* #3—*The Presidio.* #4—*Red Heat.* #5—*Coming to America.* #6—*Coming to America.* #7—*Rambo III.* #8—*Big Business.* #9—*"Crocodile" Dundee II.* #10—*Poltergeist III; Bull Durham.* #11—*Who Framed Roger Rabbit.* #12—Through 7/5: *Funny Farm.* Beg. 7/6: *License to Drive.* #13—*The Great Outdoors.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Who Framed Roger Rabbit.* #2—*Big.* #3—*Bull Durham.* #4—*Big Business.* #5—Through 7/5: *Funny Farm.* Beg. 7/6: *Short Circuit 2.* #6—*The Presidio.* #7—Through 7/5: *Rambo III.* Beg. 7/6: *License to Drive.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Big.* #2—*Bull Durham.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Bull Durham.* #2—Through 7/5: *Big Business.* Beg. 7/6: *License to Drive.* #3—*Who Framed Roger Rabbit.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Big Business.* #2—*Willow.* *"Crocodile" Dundee II. Who Framed Roger Rabbit.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Red Heat.* #2—Through 7/5: *The Presidio.* Beg. 7/6: *License to Drive.* #3—*Rambo III.* #4—*Coming to America.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Coming to America.* #2—*Red Heat.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Red Heat.* #2—Through 7/5: *The Great Outdoors.* Beg. 7/6: *License to Drive.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Coming to America.* #2—*Red Heat.* #3—*Willow.* #4—Through 7/7: *The Great Outdoors.* Beg. 7/8: *Phantasm II.* #5—Through 7/7: *Poltergeist III.* Beg. 7/8: *Arthur 2 On the Rocks.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Coming to America.* #2—*Red Heat.* #3—*"Crocodile" Dundee II.* #4—*Coming to America.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Willow.* #2—*Funny Farm.* #3—*Big.* #4—*Red Heat.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Who Framed Roger Rabbit.* #2—*The Presidio.* #3—*The Great Outdoors.* #4—*Big Business.* #5—*Bull Durham.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*"Crocodile" Dundee II.* #2—*Coming to America.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Coming to America.* #2—*Coming to America.* #3—*Poltergeist III.* #4—*Rambo III.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Bull Durham.* #2—*WWho Framed Roger Rabbit.* #3—*Coming to America.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Red Heat.* #2—*Big.* #3—Through 7/7: *The Presidio.* Beg. 7/8: *Red Heat.* #4—Through 7/5: *The Great Outdoors.* Beg. 7/6: *Short Circuit 2.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Red Heat.* #2—*Big.* #3—*Who Framed Roger Rabbit.* #4—*Coming to America.* #5—Through 7/5: *The Great Outdoors.* Beg. 7/6: *Arthur 2 On the Rocks.* #6—*Big Business.* #7—Through 7/5: *The Presidio.* Beg. 7/6: *License to Drive.* #8—*Who Framed Roger Rabbit.* #9—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *Short Circuit 2.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Big Business.* #2—*Coming to America.* #3—*Who Framed Roger Rabbit.* #4—*Red Heat.* #5—Through 7/5: *The Presidio.* Beg. 7/6: *Short Circuit 2.* #6—Through 7/7: *Bull Durham.* Beg. 7/8: *Phantasm II.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Coming to America.* #2—*Bull Durham.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Through 7/7: *Willow.* Beg. 7/8: *Phantasm II.* #2—Through 7/5: *The Presidio.* Beg. 7/6: *Short Circuit 2.* #3—*Coming to America.* #4—*Red Heat.* #5—*Poltergeist III.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Big.* #2—*Big Business.* #3—Through 7/5: *Red Heat.* Beg. 7/6: *Arthur 2 On the Rocks.* #4—*Coming to America.* #5—Through 7/5: *Poltergeist III.* Beg. 7/6: *Short Circuit 2.* #6—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *License to Drive.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Funny Farm.* #2—*Willow.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Big Business.* #2—Through 7/5: *The Presidio.* Beg. 7/6: *Short Circuit 2.* #3—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *License to Drive.* #4—*The Great Outdoors.*

303. CORONA—PLAZA—(639-7722). Through 7/7: *Red Heat.* Beg. 7/8: *Phantasm II.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Who Framed Roger Rabbit.* #2—*Big.* #3—*Red Heat.* #4—Through 7/5: *Bull Durham.* Beg. 7/6: *Short Circuit 2.* #5—*Big Business.* #6—Through 7/5: *The Great Outdoors.* Beg. 7/6: *License to Drive.* #7—*Coming to America.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*"Crocodile" Dundee II.* #2—*Coming to America.* #3—*Bull Durham.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Coming to America.* #2—*Who Framed Roger Rabbit.* #3—*Red Heat.* #4—*Big.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Willow.* #2—*Big Business.*

308. FOREST HILLS—CINEMART—(261-2244). #1—Program Unavailable. #2—*Poltergeist III.* #3—*Au Revoir Les Enfants. (Good-Bye, Children.)*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Who Framed Roger Rabbit.* #2—*Who Framed Roger Rabbit?* #3—*Big Business.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Big.* #2—Through 7/5: *Funny Farm.* Beg. 7/6: *Short Circuit 2.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Willow.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—Through 7/5: *The Presidio.* Beg. 7/6: *Arthur 2 On the Rocks.* #2—*Red Heat.* #3—Through 7/5: *Rambo III.* Beg. 7/6: *License to Drive.* #4—*The Great Outdoors.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Bull Durham.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)* #3—*Rambo III.Moonstruck.* #4—*The Presidio. Big Business.* #5—*Poltergeist III.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*"Crocodile" Dundee II.* #2—*The Great Outdoors.* #3—*Red Heat.* #4—*Coming to America.* #5—*Who Framed Roger Rabbit.* #6—*Who Framed Roger Rabbit.* #7—*Big.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Who Framed Roger Rabbit.* #2—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *License to Drive.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Great Outdoors.* Beg. 7/8: *Phantasm II.* #2—Through 7/5: *Big.* Beg. 7/6: *Short Circuit 2.* #3—*Red Heat.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Bull Durham.* #2—Through 7/5: *Bull Durham.* Beg. 7/6: *Short Circuit 2.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Who Framed Roger Rabbit.* #2—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *License to Drive.* #3—*Big.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Coming to America.* #2—*Red Heat; Poltergeist III.*

320. REGO PARK—DRAKE—(457-4002). Through 7/7: *Poltergeist III.* Beg. 7/8: *Willow.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*"Crocodile" Dundee II.* #2—*Who Framed Roger Rabbit.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 7/7: *Big Business.* Beg. 7/8: *Arthur 2 On the Rocks.* #2—Through 7/7: *Big.*

401. NEW DORP—HYLAN—(351-6601). #1—*Bull Durham.* #2—*Coming to America.*

402. NEW DORP—LANE—(351-2110). *Who Framed Roger Rabbit?*

404. NEW DORP—FOX PLAZA—(987-6800). #1—Through 7/5: *Big.* Beg. 7/6: *License to Drive.* #2—*The Great Outdoors.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Who Framed Roger Rabbit.* #2—*WWho Framed Roger Rabbit.* #3—*Big.* #4—*Red Heat.* #5—*Big Business.* #6—*Coming to America.* #7—Through 7/5: *The Presidio.* Beg. 7/6: *License to Drive.* #8—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *Short Circuit 2.* #9—*The Great Outdoors.* #10—Through 7/5: *Funny Farm.* Beg. 7/6: *Arthur 2 On the Rocks.*

LONG ISLAND

AREA CODE 516

Nassau County

501. BELLMORE—MOVIES—(783-7200). Through 7/7: *Funny Farm.* Beg. 7/8: *Willow.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Rambo III.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Who Framed Roger Rabbit.* #2—*Big.* #3—Through 7/5: *The Great Outdoors.* Beg. 7/6: *License to Drive.* #4—Through 7/5: *Red Heat.* Beg. 7/6: *Arthur 2 On the Rocks.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Who Framed Roger Rabbit.* #2—*Big.* #3—*Big Business.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*"Crocodile" Dundee II.* #2—*Coming to America.* #3—*Big.* #4—*Funny Farm.* #5— *Who Framed Roger Rabbit.* #6—*Red Heat.* #7—*The Great Outdoors.* #8—*Bull Durham.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Coming to America.* #2—Through 7/5: *Coming to America.* Beg. 7/6: *Arthur 2 On the Rocks.* #3—Through 7/5: *The Presidio.* Beg. 7/6: *License to Drive.*

507. HEWLETT—HEWLETT—(791-6768). *Big Business.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 7/7: *The Presidio.* Beg. 7/8: *Willow.* #2—Through 7/7: *Funny Farm.* Beg. 7/8: *Red Heat.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Coming to America.* #2—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *License to Drive.* #3—*Bull Durham.* #4—*The Great Outdoors.* #5— *Who Framed Roger Rabbit.* #6—*Willow.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*The Presidio.* #2—*The Great Outdoors.* #3—*Coming to America.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*The Presidio.* #2—Through 7/7: *The Unbearable Lightness of Being.* Beg. 7/8: *"Crocodile" Dundee II.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*"Crocodile" Dundee II.* #2—*Bull Durham.* #3—*Poltergeist III.* #4—*Coming to America.* #5—*Willow.* #6—*Big Business.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 7/7: *Funny Farm.* Beg. 7/8: *Willow.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Big.* #2—*Bull Durham.* #3—Through 7/5: *Red Heat.* Beg. 7/6: *Short Circuit 2.* #4—Through 7/5: *Funny Farm.* Beg. 7/6: *License to Drive.*

515. MALVERNE—TWIN—(599-6966). #1—*Au Revoir Les Enfants. (Good-Bye, Children.)* #2—Through 7/7: *"Crocodile" Dundee II.* Beg. 7/8: *The Presidio.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Big Business.* #2—*Big.* #3—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *Short Circuit 2.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *Short Circuit 2.* #2—Through 7/5: *The Great Outdoors.* Beg. 7/6: *Arthur 2 On the Rocks.* #3—*Who Framed Roger Rabbit.* #4—*Red Heat.* #5—Through 7/5: *Willow.* Beg. 7/6: *License to Drive.* #6—*Big.* #7—*Who Framed Roger Rabbit.* #8—Through 7/7: *Coming to America.* Beg. 7/8: *Phantasm II.* #9—*Coming to America.*

518. MASSAPEQUA—PEQUA—(799-6464). *Big Business.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Big Business.* #2—*Big.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*"Crocodile" Dundee II.* #2—*Red Heat.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Funny Farm.* #2—*Rambo III.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Red Heat.* #2—*Who Framed Roger Rabbit.* #3—*The Presidio. License to Drive.* #4—*Willow.* #5—*The Great Outdoors.*

524. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Who Framed Roger Rabbit.* #2—*"Crocodile" Dundee II.*

527. SYOSSET—SYOSSET—(921-5810). #1—Through 7/5: *Big.* Beg. 7/6: *Short Circuit 2.* #2—*Big.* #3—Through 7/7: *Red Heat.* Beg. 7/8: *Big Business.*

528. SYOSSET—UA CINEMA 150—(364-0700). Through 7/5: *Big Business.* Beg. 7/6: *Arthur 2 On the Rocks.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Rambo III.* #2—*"Crocodile" Dundee II.* #3—*The Presidio.* #4—*Red Heat.* #5—*Coming to America.* #6—*Coming to America.* #7—*Big Business.* #8—*The Great Outdoors.* #9—*Bull Durham.* #10—*Big.* #11—*Poltergeist III.* #12—*Willow; Funny Farm.* #13—Through 7/5: *School Daze.* Beg. 7/6: *Short Circuit 2.*

531. WANTAGH—WANTAGH—(781-6969). *Funny Farm.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 7/5: *Big.* Beg. 7/6: *Short Circuit 2.* #2—*Coming to America.* #3—Through 7/5: *Red Heat.* Beg. 7/6: *License to Drive.*

533. WESTBURY—WESTBURY—(333-1911). #1—*Babette's Feast.* #2—*Au Revoir Les Enfants. (Good-Bye, Children.)*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 7/5: *Willow.* Beg. 7/6: *Short Circuit 2.* #2—*Who Framed Roger Rabbit.* #3—*Big.*

601. BABYLON—SOUTH BAY—(587-7676). #1—Through 7/7: *"Crocodile" Dundee II.* Beg. 7/8: *Phantasm II.* #2—*Big Business.* #3—*The Great Outdoors.*

602. BAY SHORE—CINEMA—(665-1722). *Red Heat.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Coming to America.* #2—*Funny Farm.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—*Big.* #2—*The Great Outdoors.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*The Great Outdoors.* #2—*Big.* #3—*Big Business.* #4—*Willow.* #5—*Funny Farm.* #6—Through 7/5: *Rambo III.* Beg. 7/6: *License to Drive.* #7—*The Presidio; Coming to America.* #8—*"Crocodile" Dundee II.* #9—*Red Heat.* #10—*Bull Durham.* #11— *Who Framed Roger Rabbit.* #12—*Poltergeist III; Coming to America.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*"Crocodile" Dundee II.* #2—*Coming to America.* #3—*The Presidio.* #4—Through 7/5: *Rambo III.* Beg. 7/6: *Short Circuit 2.* #5—*Funny Farm.* #6—*Willow.* #7—Through 7/5: *Poltergeist III.* Beg. 7/6: *License to Drive.* #8—*The Great Outdoors.* #9—*Who Framed Roger Rabbit?* #10—*Big.* #11—*Bull Durham.* #12—*Red Heat; Big Business.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—Through 7/5: *Who Framed Roger Rabbit.* Beg. 7/6: *Arthur 2 On the Rocks.* #2— *Who Framed Roger Rabbit.* #3—*Big.* #4—*Big Business.* #5—*Red Heat.* #6—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *Short Circuit 2.* #7—Through 7/5: *The Great Outdoors.* Beg. 7/6: *License to Drive.* #8—*Coming to America.*

611. CORAM—PINE—(698-6442). #1—*Poltergeist III.* #2—*Willow.* #3—*Rambo III.* #4—*Funny Farm.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 7/5: *Big Business.* Beg. 7/6: *Short Circuit 2.* #2—*Big.* #3—*Who Framed Roger Rabbit.* #4—*Red Heat.* #5—Through 7/5: *The Great Outdoors.* Beg. 7/6: *Arthur 2 On the Rocks.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Coming to America.* #2—*Big Business.*

615. GREENPORT—GREENPORT—(477-0500). Through 7/7: *The Great Outdoors.* Beg. 7/8: *Funny Farm.*

616. HUNTINGTON—SHORE—(421-5200). #1—*"Crocodile" Dundee II.* #2—*Bull Durham.* #3— *Who Framed Roger Rabbit.* #4—*Big.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Coming to America.*

618. ISLIP—ISLIP—(581-5200). #1—*"Crocodile" Dundee II.* #2—*Who Framed Roger Rabbit.* #3—*Big.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). Through 7/5: *Big.* Beg. 7/6: *License to Drive.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 7/7: *Above Law.* Beg. 7/8: *Funny Farm.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*The Presidio. Short Circuit 2.* #2—*Coming to America.* #3—*Big Business.* #4—*Big.* #5—*The Great Outdoors.* #6—*Willow.*

623. NORTHPORT—NORTHPORT—(261-8600). *Funny Farm.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 7/5: *Red Heat.* Beg. 7/6: *Short Circuit 2.* #2—*Red Heat.* #3—*"Crocodile" Dundee II.* #4—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *Arthur 2 On the Rocks.* #5—*Who Framed Roger Rabbit.* #6—*Who Framed Roger Rabbit.* #7—*Big.* #8—*Big Business.* #9—*The Great Outdoors.* #10—*The Great Outdoors.* #11—*The Presidio.* #12—*Willow.* #13—*Coming to America.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—Through 7/7: *Rambo III.* Beg. 7/8: *The Decline of Western Civilization Part II: The Metal Years.* #2—*Funny Farm.* #3—*Poltergeist III.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Bull Durham.* **WEST**—*Red Heat.*

628. ROCKY POINT—DRIVE—IN—(744-8900) *Coming to America.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 7/7: *Sammy and Rosie Get Laid.* Beg. 7/8: *The Moderns.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Coming to America.* #2—*Bull Durham.* #3—*The Great Outdoors.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Big Business.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Coming to America.* #2—*Red Heat.* #3— *Who Framed Roger Rabbit.* #4—*The Presidio.* #5—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *License to Drive.*

635. STONY BROOK—LOEWS—(751-2300). #1—*"Crocodile" Dundee II.* #2—*Who Framed Roger Rabbit.* #3—*Coming to America.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Presidio; Funny Farm.* #2—*Bull Durham.*

637. SHIRLEY—DRIVE-IN—(281-5444) Through 7/5: *Red Heat.* Beg. 7/6: *Short Circuit 2.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Bull Durham.* #2—*Coming to America.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Big.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Coming to America.* #2—*Big Business.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Red Heat.* #2—Through 7/5: *The Great Outdoors.* Beg. 7/6: *Short Circuit 2.* #3—*Funny Farm.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Big Business.* #2—*Who Framed Roger Rabbit.*

705. HARTSDALE—CINEMA—(428-2200). #1—*"Crocodile" Dundee II.* #2—*Coming to America.* #3—*Big.* #4—*Moonstruck.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Big.* #2—*The Great Outdoors.* #3—*Who Framed Roger Rabbit.* #4—Through 7/5: *The Presidio.* Beg. 7/6: *License to Drive.* #5—Through 7/5: *Willow.* Beg. 7/6: *Short Circuit 2.* #6—*"Crocodile" Dundee II.* #7—*Coming to America.* #8—*Bull Durham.* #9—*Red Heat.* #10—*Big Business.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Who Framed Roger Rabbit.* #2—*Big.* #3—*Red Heat.* #4—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *Arthur 2 On the Rocks.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *Arthur 2 On the Rocks.* #2—Through 7/5: *Red Heat.* Beg. 7/6: *License to Drive.* #3—*Bull Durham.* #4—Through 7/7: *The Great Outdoors.* Beg. 7/8: *Phantasm II.* #5—*Who Framed Roger Rabbit.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Coming to America.* #2—*Red Heat.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Poltergeist III.* #2—*Funny Farm.* #3—*Rambo III.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Bull Durham.* #2—*Rambo III.* #3—*Willow.* #4—*Big; Red Heat.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Coming to America.* #2—*The Presidio.* #3—*Big Business.* #4—*"Crocodile" Dundee II.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Big Business.*

718. RYE—RYE RIDGE—(939-8177). #1—*Coming to America.* #2—*The Great Outdoors.*

719. SCARSDALE—FINE ARTS—(723-6699). *Babette's Feast.*

720. SCARSDALE—PLAZA—(725-0078). Through 7/7: *The Last Emperor.* Beg. 7/8: *The Presidio.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Red Heat.* #2—*The Great Outdoors.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Willow.* #2—*Big Business.* #3—*The Presidio.* #4—*Poltergeist III.*

723. YONKERS—MOVIELAND—(793-0002). #1—*WWho Framed Roger Rabbit.* #2—*Big.* #3—Through 7/5: *Big.* Beg. 7/6: *Arthur 2 On the Rocks.* #4—*Coming to America.* #5—Through 7/7: *"Crocodile" Dundee II.* Beg. 7/8: *Phantasm II.* #6—*Bull Durham.*

724. YONKERS—NEW BROADWAY—(423-0515). #1—*Coming to America.* #2—*"Crocodile" Dundee II.* #3—Through 7/5: *Red Heat.* Beg. 7/6: *Short Circuit 2.*

725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Big.* #2—Through 7/5: *Big.* Beg. 7/6: *Short Circuit 2.* #3—*WWho Framed Roger Rabbit.* #4—Through 7/7: *Who Framed Roger Rabbit.* Beg. 7/8: *Phantasm II.* #5—Through 7/7: *Willow.* Beg. 7/8: *Arthur 2 On the Rocks.* #6—*Red Heat.* #7—*The Great Outdoors.*

726. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 7/7: *Funny Farm; Moonstruck. Poltergeist III.* Beg. 7/8: *The Presidio.* #2—*Rambo III; Poltergeist III.*

Rockland County

752. NANUET—MALL—(623-6336). *The Dead.*

753. NANUET—MOVIES—(623-0211). #1—*Bull Durham.* #2—*Bull Durham.* #3—*The Great Outdoors.* #4—*Willow.* #5—*Big Business.*

755. NEW CITY—TOWN—(634-5100). #1—*Coming to America.* #2—Through 7/5: *Big Business.* Beg. 7/6: *License to Drive.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Big.* #2—*The Great Outdoors.*

757. NYACK—CINEMA EAST—(358-6631). *Willow.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). Through 7/5: *Red Heat.* Beg. 7/6: *Short Circuit 2.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Bull Durham.* #2—Through 7/5: *Funny Farm.* Beg. 7/6: *Short Circuit 2.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Red Heat.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Colors.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Coming to America.* #2—*"Crocodile" Dundee II. Big Business.*

763. STONY POINT—9 W—(942-0303). *Rambo III.*

764. SUFFERN—LAFAYETTE—(357-6030). *Rambo III.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Colors.* #2—*Bull Durham.*

801. DANBURY—CINE—(743-2200). #1—*Coming to America.* #2—Through 7/7: *"Crocodile" Dundee II.* Beg. 7/8: *Arthur 2 On the Rocks.* #3—*Big Business.*

802. DANBURY—CINEMA—(748-2923). #1—*Big.* #2—*Who Framed Roger Rabbit.*

803. DANBURY—PALACE—(748-7496). #1—Through 7/5: *The Presidio.* Beg. 7/6: *License to Drive.* #2—Through 7/5: *Willow.* Beg. 7/6: *Short Circuit 2.* #3—Through 7/7: *Funny Farm.* Beg. 7/8: *"Crocodile" Dundee II.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Red Heat.* #2—*Rambo III.*

806. FAIRFIELD—COUNTY—(334-1411). *Big Business.*

807. GREENWICH—CINEMA—(869-6030). #1—*Big Business.* #2—*Bull Durham.*

808. GREENWICH—PLAZA—(869-4030). #1—*Who Framed Roger Rabbit?* #2—*Willow;* Through 7/5: *da.* Beg. 7/6: *Arthur 2 On the Rocks.*

810. NORWALK—CINEMA—(838-4504). #1—*The Presidio.* #2—*"Crocodile" Dundee II.*

811. NORWALK—NORWALK—(866-9202). *Rambo III.*

812. RIDGEFIELD—CINEMA—(438-3338). *Funny Farm; Colors.*

813. SOUTH NORWALK—SONO—(866-9202). Through 7/7: *Wings of Desire.* 7/8–11: *Love is a Dog From Hell.* 7/12–14: *Bellman and True.*

814. SPRINGDALE—STATE—(325-0250). *Funny Farm; Poltergeist III.*

815. STAMFORD—AVON—(324-9205). #1—*Big Business.* #2—Through 7/7: *Rambo III.* Beg. 7/8: *Red Heat.*

816. STAMFORD—CINEMA—(324-3100). #1—*Coming to America.* #2—Through 7/5: *Red Heat.* Beg. 7/6: *Short Circuit 2.* #3—Through 7/5: *The Presidio.* Beg. 7/6: *License to Drive.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Big.* #2—*"Crocodile" Dundee II.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Coming to America.* #2—*"Crocodile" Dundee II.* #3—Through 7/7: *Funny Farm.* Beg. 7/8: *Arthur 2 On the Rocks.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Big.* #2—*Funny Farm.* #3—(227-9619). *Willow.* #4—(226-6666). *Bull Durham.*

821. WESTPORT—POST—(227-0500). *"Crocodile" Dundee II.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Rambo III.* #2—*"Crocodile" Dundee II.* #3—*Funny Farm.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Coming to America.* #2—*Big.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *Short Circuit 2.* #2—*Big Business.* #3—*Red Heat.* #4—*Coming to America.* #5—*The Presidio.* #6—*Who Framed Roger Rabbit?* #7—Through 7/5: *WWho Framed Roger Rabbit.* Beg. 7/6: *License to Drive.* #8—*Big.* #9—*Bull Durham.*

903. JERSEY CITY—STATE—(653-5200). #1—*Who Framed Roger Rabbit?* #2—Through 7/7: *Red Heat.* Beg. 7/8: *Phantasm II.* #3—Through 7/5: *Poltergeist III; Rambo III.* Beg. 7/6: *Short Circuit 2.* #4—*Willow.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Willow.* #2—*The Presidio.* #3—*"Crocodile" Dundee II.* #4—*Bull Durham.* #5—*Poltergeist III.* #6—*Big.* #7—*Big Business.* #8—*Funny Farm.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Coming to America.* #2—*Rambo III.* #3—*Red Heat.* #4—*Who Framed Roger Rabbit.* #5—*The Great Outdoors.* #6—*Coming to America.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *"Crocodile" Dundee II; Rambo III.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Red Heat.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Coming to America.* #2—*Coming to America.*

912. CEDAR GROVE—CINEMA 23—(239-1462). Through 7/5: *Red Heat.* Beg. 7/6: *License to Drive.*

913. IRVINGTON—CASTLE—(372-9324) #1—*Red Heat.* #2—*"Crocodile" Dundee II; Poltergeist III.*

914. LIVINGSTON—COLONY—(992-0800). *Big Business.*

916. MILLBURN—MILLBURN—(376-0800). #1—Through 7/5: *The Great Outdoors.* Beg. 7/6: *License to Drive.* #2—*Bull Durham.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—Through 7/7: *The Great Outdoors.* Beg. 7/8: *Phantasm II.* #2—*Big Business.* #3—*Who Framed Roger Rabbit.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Willow.* #2—*Bull Durham.* #3—*Poltergeist III.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*"Crocodile" Dundee II.* #2—*Bull Durham; Big Business.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *Short Circuit 2.* #2—*Big.* #3—*Big.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Big.* #2—*Funny Farm.* #3—*Coming to America.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Three Men and a Baby.*

931. CRANFORD—CRANFORD—(276-9120). #1—*The Great Outdoors.* #2—*Willow.*

932. ELIZABETH—ELMORA—(352-3483). *Moonstruck.*

933. LINDEN—QUAD—(925-9787). #1—*Red Heat.* #2—*Big Business.* #3—Through 7/7: *The Great Outdoors.* Beg. 7/8: *Short Circuit 2.* #4—*Bull Durham.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Babette's Feast.*

936. UNION—UNION—(686-4373). #1—*Coming to America.* #2—*Big Business.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Big.* #2—*Who Framed Roger Rabbit.* #3—Through 7/5: *Red Heat.* Beg. 7/6: *Short Circuit 2.*

938. WESTFIELD—TWIN—(654-4720). #1—*Big Business.* #2—*Bull Durham.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Big Business.* #2—Through 6/14: *Beetlejuice.* Beg. 6/15: *Bull Durham.*

951. CLOSTER—CLOSTER—(768-8800). *Bull Durham.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Who Framed Roger Rabbit.* #2—*The Presidio.* #3—*"Crocodile" Dundee II.* #4—*Bull Durham.*

953. EMERSON—TOWN—(261-1000). #1—*The Presidio. License to Drive.* #2—*Coming to America.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*Coming to America.* #2—Through 7/5: *"Crocodile" Dundee II.* Beg. 7/6: *Short Circuit 2.*

955. FAIRVIEW—TWIN—(941-2424). #1—Through 7/5: *Willow.* Beg. 7/6: *License to Drive.* #2—*Coming to America.*

956. FORT LEE—LINWOOD—(944-6900). #1—Through 7/5: *Red Heat.* Beg. 7/6: *Arthur 2 On the Rocks.* #2—*Big.*

958. OAKLAND—TWIN—(337-4478). #1—*The Great Outdoors.* #2—Through 7/7: *Funny Farm.* Beg. 7/8: *Red Heat.*

959. PARAMUS—CINEMA 35—(845-5070). *Au Revoir Les Enfants. (Good-Bye, Children.)*

961. PARAMUS—BERGEN MALL—(845-4449). *Willow.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Coming to America.* #2—*Coming to America.* #3—*WWho Framed Roger Rabbit.* #4—*Who Framed Roger Rabbit.* #5—*Big.* #6—Through 7/5: *The Great Outdoors.* Beg. 7/6: *Short Circuit 2.* #7—*"Crocodile" Dundee II.* #8—*Red Heat.* #9—*Big Business.* #10—*Bull Durham.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Rambo III.* #2—*The Presidio.* #3—Through 7/5: *Funny Farm.* Beg. 7/6: *License to Drive.*

964. RAMSEY—CINEMA—(825-2090). *Big.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Rambo III.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Big Business.* #2—*Big.* #3—*"Crocodile" Dundee II.* #4—Through 7/5: *The Presidio.* Beg. 7/6: *License to Drive.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Big Business.* #2—*The Great Outdoors.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*The Last Emperor.* #2—*Funny Farm; Rambo III.* #3—*Poltergeist III.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Big.* #2—*Who Framed Roger Rabbit.* #3—*"Crocodile" Dundee II; The Presidio.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Coming to America.* #2—*Bull Durham.* #3—Through 7/7: *The Great Outdoors.* Beg. 7/8: *Phantasm II.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Big.* #2—*Who Framed Roger Rabbit.* #3—Through 7/5: *Big Business.* Beg. 7/6: *Arthur 2 On the Rocks.* #4—*Red Heat.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York's* critic.

ABSOLUTION—(1 hr. 36 min.; 1988) In Richard Burton's final role, he plays a stern priest in an English Catholic boys' school whose strict ways turn his students against him. With Dominic Bradley and Billy Connelly. Screenplay by Anthony Shaffer. Dir. Anthony Page. R. **11, 51**

ARIA—(1 hr. 30 min.; 1988) Aria segments from famous operas have been translated to the video screen by several renowned directors. With Theresa Russell, Bridget Fonda, and Beverly D'Angelo. Written and directed by Nicolas Roeg, Bruce Beresford, Ken Russell, Jean-Luc Godard, Julien Temple, Derek Jarman, and Robert Altman. R. **11**

ARTHUR 2: ON THE ROCKS—(1 hr. 53 min.; 1988) When Arthur is sued by his ex-fianceé's father, he looses his riches and is forced to work for a living. With Dudley Moore, Liza Minnelli, and John Gielgud. Screenplay by Andy Breckman. Dir. Bud Yorkin. PG. **61, 210, 219, 300, 312, 400, 406, 503, 506, 517, 528, 610, 612, 625, 708, 709, 723, 724, 801, 808, 819, 956, 972**

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943–1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fetjö), enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather somber, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. **45, 308, 515, 533, 959**

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, and though they couldn't be more harmless, we see them as unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks that she be allowed to cook, and pay for herself, a French meal. The meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. (3/7/88) G. **82, 533, 719, 935**

BEETHOVEN'S NEPHEW—(1 hr. 43 min.; 1988) The true story of the disarray of Beethoven's personal life, and his obsessive attention for his young ward. With Wolfgang Reichmann. Screenplay by Mathieu Carriere and Paul Morrissey. Dir. Morrissey. R. **44**

BEIRUT: THE LAST HOME MOVIE—(2 hr. 1987) A wealthy Lebanese family refuses to leave their magnificent palace-like home even when civil war rages around them. Written and directed by Jennifer Fox. **1**

★ **BIG**—(1 hr. 44 min.; 1988) A 12-year old boy, longing to be a grown-up, makes a wish before a carnival swami, and wakes up the next morning as Tom Hanks. Leaving home, he moves up rapidly in the office of a New York toy manufacturer, where everyone thinks he's a 35-year-old man with an instinctive understanding of what kids want from toys. Elizabeth Perkins, a hard-driving, calculating company player, sets her cap for him because he's a man on the way up. They have a memorable date in which he induces her to jump up and down on his trampoline, and Perkins, wearing a black felt cocktail dress, tries to act cool, as if trampoline-jumping were the latest style in sophisticated seduction techniques. This comedy-fantasy, written by Gary Ross and Anne Spielberg, and directed by Penny Marshall, has a gracious and delicate touch—it stays close to what all the characters are feeling right to the end. With expert supporting performances by Robert Loggia and John Heard. (6/13/88) PG. **10, 20, 31, 48, 66, 84, 106, 111, 112, 200, 203, 213, 218, 219, 300, 304, 306, 310, 314, 318, 400, 404, 406, 503, 504, 505, 514, 516, 517, 519, 519, 527, 527, 530, 600, 604, 606, 608, 610, 612, 618, 619, 621, 625, 639, 705, 706, 708, 723, 723, 724, 724, 756, 802, 817, 820, 901, 902, 904, 920, 921, 937, 956, 962, 964, 967, 970, 972**

BIG BUSINESS—(1 hr. 49 min.; 1988) In this latest formula comedy from the Disney formula-comedy factory, Lily Tomlin and Bette Midler play two pairs of identical twin sisters who get mixed up at birth. If this sounds complicated, that's because it is—through much of the movie you expend your energy just figuring out which sister you are looking at. This is not the fault of the actresses, who are both wonderful in each of their two parts. Midler is especially funny as a bored country girl who comes to New York and receives each bauble of luxury—a room at the Plaza, a new dress, a kiss from a handsome man—with a small shiver of ecstasy. Director Jim Abrahams has talent, but he seems to want to make only gimmick movies. He's like a man who juggles four balls in the air because he's afraid that if he plays with one ball, he'll drop it. With Michele Placido and Fred Ward. (6/20/88) PG. **5, 22, 34, 55, 66, 84, 101, 106, 112, 200, 204, 206, 214, 219, 220, 300, 302, 304, 307, 309, 313, 400, 406, 504, 507, 512, 516, 518, 519, 527, 528, 530, 601, 606, 608, 610, 612, 613, 621, 625, 633, 700, 703, 706, 715, 716, 722, 753, 755, 762, 801, 806, 807, 815, 902, 904, 914, 917, 919, 933, 936, 938, 950, 962, 967, 968, 972**

★ **BULL DURHAM**—(1 hr. 55 min.; 1988) An exuberant tall-tale of a movie, about sex and baseball, written and directed by Ron Shelton. Susan Sarandon plays the loquacious, poetry-quoting Annie, who each year selects a young man from the Durham Bulls—a minor league team—as her lover of the season. Annie then teaches the young man—this year it's "Nuke" LaLoosh, a gangly young pitcher (Tim Robbins)—about love and baseball, both of which she understands with an authentic insider's knowledge. Crash Davis, Kevin Costner, a long-time minor league catcher, also takes Nuke in hand, and between the two of them they turn him into a man. Eventually Crash drifts toward Annie. The movie has the rhapsodic quality of a story recounted during a rain delay; it offers a nostalgic poetry of the game that is lovely and pure. (6/20/88) R. **20, 26, 33, 62, 85, 103, 112, 200, 203, 204, 214, 217, 220, 221, 304, 305, 313, 317, 317, 401, 505, 509, 512, 514, 530, 606, 608, 616, 627, 631, 636, 638, 706; 709, 714, 723, 753, 753, 759, 800, 807, 820, 902, 904, 916, 918, 919, 933, 938, 950, 951, 952, 962, 971**

CANDY MOUNTAIN—(1 hr. 31 min.; 1988) An aspiring musician searches for a legendary guitar craftsman, hoping to find fame and fortune along the way. With Kevin O'Connor and Tom Waits. Written by Rudy Wurlitzer. Dir. Robert Frank and Wurlitzer. R. **11**

★ **COLORS**—(2 hr.; 1988) Dennis Hopper's fourth film as director is a formula cop movie with some special qualities. Robert Duvall is Hodges, a shrewd veteran cop in Los Angeles, and Sean Penn is the tiny young dynamo "Pacman," the kind of policeman who kayos a hood just for looking him in the eye. Together they are trying and failing to contain the tide of crack-war violence engulfing Los Angeles. After fighting a lot, they will, in time, learn to love each other. A formula, to be sure. But Hopper gives the movie his own intensity and recklessness, and his despair. In the scenes of the two cops patrolling the neighborhood streets, the movie slows down. The car pulls up and everyone raps. The young hoods, it turns out, are doomed by their best qualities of courage and loyalty. Since their feeling for the gang is the only thing holding them to life, they *must* retaliate when the gang is attacked. From their own point of view, they are violent on principle. The movie lacks precision and detail, but Hopper shows some class in dramatizing this mess not just as a series of violent thrills but as a disaster blighting a whole community. Written by Michael Schiffer. Featuring a large cast of young black and Hispanic actors. (4/18/88) R. **3, 37, 104, 761, 800, 812**

COMING TO AMERICA—(1 hr. 55 min.; 1988) An African prince flees to America to escape a prearranged marriage. With Eddie Murphy, Arsenio Hall, and James Earl Jones. Screenplay by David Sheffield and Barry W. Blaustein. Dir. John Landis. R. **24, 32, 60, 60, 67, 81, 85, 85, 90, 92, 100, Read 101, 101, 102, 103, 112, 112, 207, 208, 210, 211, 211, 215, 216, 216, 217, 219, 220, 221, 222, 300, 304, 305, 306, 314, 319, 401, 406, 505, 506, 506, 509, 510, 512, 517, 517, 530, 530, 532, 603, 606, 606, 608, 610, 613, 617, 621, 625, 628, 631, 634, 635, 638, 700, 705, 706, 711, 715, 718, 723, 724, 755, 762, 801, 816, 819, 901, 902, 905, 905, 911, 911, 921, 936, 953, 954, 955, 962, 962, 971**

COMMISSAR—(1 hr. 50 min.; 1967) In Russian, Eng. subtitles. When a female officer in the Red Army becomes pregnant, the only family in town that will billet her is Jewish, and they slowly overcome cultural and religious barriers to develop an understanding of one another. With Rolan Bykov and Nonna Mordukova. Written and directed by Alexander Askoldov. **81**

"CROCODILE" DUNDEE II—(1 hr. 30 min.; 1988) He's back, conjuring bats in the outback and outwitting sophisticates in New York, as synthetic as ever (Paul Hogan was a TV personality in Australia before hitting it big), but pleasing enough. In this one Linda Kozlowski's Susan gets kidnapped by a vile Colombian drug lord; Mick frees her and takes her to Australia. When the Colombian and his henchmen follow, Mick and Susan disappear into the bush, where Mick plays mean bushman tricks on the drug boys. The plot is rather like that of a TV movie, but the movie soaks up your time. (6/6/88) PG. **5, 36, 52, 65, 85, 101, 112, 206, 211. 215, 219, 300, 302, 305, 314, 315, 318, 322, 406, 505, 509, 511, 512, 601, 516, 517, 520, 524, 530, 601, 606, 608, 610, 616, 618, 625, 625, 634, 635, 705, 706, 708, 709, 715, 723, 724, 762, 801, 803, 810, 817, 819, 821, 900, 902, 904, 906, 913, 919, 920, 952, 954, 962, 967, 970**

THE DECLINE OF WESTERN CIVILIZATION PART II: THE METAL YEARS—(1 hr. 30 min.; 1988) A "rockumentary" that chronicles the heavy metal music scene. With performances by Ozzy Osbourne, Aerosmith, and Alice Cooper. Dir. Penelope Spheeris. R. **6, 626**

DUDES—(1 hr. 45 min.; 1988) Three punk kids from New York City seek a better life out West. With Jon Cryer, Catherine Mary Stewart, and Daniel Roebuck. Screenplay by J. Randal Johnson. Dir. Penelope Spheeris. R. **37**

FUNNY FARM—(1 hr. 48 min.; 1988) A city man finds that life in the country isn't all it's cracked up to be. With Chevy Chase and Jack Gilpin. Screenplay by Jeffrey Boam. Dir. George Roy Hill. PG. **7, 31, 52, 89, 112, 200, 213, 301, 310, 406, 501, 505, 508, 513, 514, 530, 531, 603, 606, 608, 611, 615, 620, 623, 626, 636, 702, 713, 725, 759, 803, 812, 814, 819, 820, 900, 904, 921, 958, 963, 969**

THE GREAT OUTDOORS—(1 hr. 30 min.; 1988) A peace-loving auto parts salesman has his dream of a quiet family vacation ruined when his obnoxious brother-in-law and his obnoxious family descend unannounced on the lakeside resort where the family is vacationing. With Dan Aykroyd and John Candy. Written by John Hughes. Dir. Howard Deutch. PG-13. **20, 25, 35, 61, 83, 111, 112, 209, 210, 214, 218, 219, 302, 304, 312, 314, 316, 404, 406, 503, 505, 509, 510, 517, 523, 530, 601, 604, 606, 608, 610, 612, 615, 621, 625, 625, 631, 702, 706, 709, 718, 721, 724, 753, 756, 905, 916, 917, 931, 933, 958, 962, 968, 971**

★ **HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with black boys. The heroine, Miss Tracy Turnblad (Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He *likes* these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. **7**

A HANDFUL OF DUST—(1 hr. 57 min.; 1988) When a penniless socialite drops in for an unexpected visit on a young, happily married couple, he unexpectedly changes the course of their lives. With James Wilby, Anjelica Huston, and Rupert Graves. Screenplay by Tim Sullivan, Derek Granger, and Charles Sturridge. Dir. Sturridge. PG. **50**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. They use color, architecture, and masses of people with amazing freedom and lightness. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **43, 46, 720, 969**

LICENSE TO DRIVE—(1 hr. 30 min.; 1988) Two teenage boys hope that excitement and beautiful women will come their way once they get their driver's licenses. With Corey Haim, Corey Feldman, and Carol Kane. Screenplay by Neil Tolkin. Dir. Greg Beeman. PG-13. **5, 30, 31, 49, 65, 83, 102, 111, 112, 200, 204, 207, 209, 219, 300, 302, 304, 312, 315, 318, 404, 406, 503, 506, 509, 514, 517, 523, 532, 606, 608, 610, 619, 634, 706, 709, 755, 803, 816, 902, 912, 916, 953, 955, 963, 967**

THE MANCHURIAN CANDIDATE—(2 hr. 6 min.; 1962) An extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. Written by George Axelrod, from Richard Condon's novel. Dir. John Frankenheimer. **11, 54, 87**

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) It's not sufficient to say that this Robert Redford picture will seem marvelous to anyone who adores Pete Seeger and singing around a campfire—though the statement, as far as it goes, is true enough. Despite the crippling virtue of his theme—the revolt of Mexican-American dirt farmers against corrupt big-time developers in the Southwest—Redford has managed to inject antic bits of personality and wit into the work of his large cast. As *Ordinary People* demonstrated, he is a good director of actors, On the other hand, trying for a tone of "Latin" fantasy and magic, he's severely hampered by general cautiousness and an overly literal mind. Which is a shame, since the movie is obviously a labor of love. Starring Chick Vennera, Ruben Bladés, Sonia Braga, John Heard, and Richard Bradford. Based on a novel by John Nichols. (4/11/88) R.

THE MODERNS—(2 hr. 6 min.; 1988) This painfully sarcastic movie, written by Jon Bradshaw and Alan Rudolph, and directed by Rudolph, would appear to be the work of someone who had read Gertrude Stein's *Autobiography of Alice B. Toklas*, Hemingway's *A Moveable Feast*, and perhaps a biography of the American art dealer John Quinn, and had then spent many years brooding over the problem of how to turn a glittering period in the arts—Paris during the twenties—into trash. Piety may not be required, but one can't see much point in making the young Hemingway a sophomoric drunk or in suggesting that art and forgery are the same (the most tired of "scandalous" ideas). Keith Carradine, however, gives a sturdy performance as a second-rate painter who finally leaves for Hollywood. With Linda Fiorentino as a siren, John Lone as a corrupt collector, Wallace Shawn as a newspaper columnist, Geraldine Chaplin as another collector, and Genevieve Bujold as a tough-minded dealer. Shot in Canada. (5/16/88) PG-13. **49, 630**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème*. (1/4/88) PG. **42, 313, 705, 725, 932**

PHANTASM II—(1 hr. 37 min.; 1988) The deadly mortician who terrorizes people with silver spheres returns to wreak havoc. With James Le Gros, Reggie Bannister, and Angus Scrimm. Written and directed by Don Coscarelli. R. **3, 20, 104, 210, 220, 303, 316, 517, 601, 709, 723, 724, 903, 917, 971**

POLTERGEIST III—(1 hr. 37 min.; 1988) Young Carol Anne visits her aunt and uncle to recuperate from her last poltergeist experience, but the spirit leaves home with her. With Heather O'Rourke and Zelda Rubenstein. Screenplay by Gary Sherman and Brian Taggert. Dir. Gary Sherman. PG-13. **30, 51, 90, 112, 210, 216, 222, 300, 308, 313, 319, 320, 512, 530, 606, 608, 611, 626, 713, 722, 725, 725, 814, 903, 904, 913, 918, 969**

THE PRESIDIO—(1 hr. 56 min.; 1988) When a murder occurs at a military base in San Francisco, a homicide detective and the provost marshal at the base forget past differences to solve the murder. With Sean Connery, Mark Harmon, and Meg Ryan. Screenplay by Larry Ferguson. Dir. Peter Hyams. R. **24, 36, 36, 62, 85, 91, 102, 112, 200, 207, 214, 218, 219, 220, 222, 302, 312, 313, 406, 506, 508, 510, 511, 601, 523, 530, 606, 608, 621, 625, 634, 636, 706, 715, 720, 722, 725, 803, 810, 816, 902, 904, 952, 953, 963, 967, 970**

RAMBO III—(1 hr. 41 min.; 1988) The topless hunter returns, blowing away the Red Army in Afghanistan with his bow and exploding arrows. It's nuts, stupid, and insulting (apparently the mujaheddin need a well-built American to defeat the Soviets) but this one is also exciting, largely because the director, Peter Macdonald, a former second-unit man, is good at running extras through explosions. This kind of moviemaking is more like engineering than art, and Macdonald is at least a good engineer. Stallone is as nasal as before—in his long hair he looks like a melancholy Commanche. With Richard Crenna, and a variety of shrewd Israeli and Greek actors impersonating Afghans. Shot in Israel, near the Dead Sea, and in Arizona. (6/6/88) R. **33, 33, 37, 90, 112, 200, 207, 216, 312, 313, 502, 521, 530, 606, 608, 611, 626, 713, 714, 725, 763, 764, 805, 811, 815, 900, 903, 905, 906, 963, 966, 969**

RED HEAT—(1 hr. 46 min.; 1988) Reviewed in this issue. R. **3, 7, 33, 33, 53, 67, 81, 85, 90, 91, 92, 100, 104, 106, 111, 112, 207, 208, 209, 210, 211, 213, 218, 218, 219, 220, 222, 300, 303, 304, 306, 312, 314, 316, 319, 406, 503, 505, 508, 514, 517, 520, 523, 527, 530, 532, 602, 606, 608, 610, 612, 625, 625, 627, 634, 637, 702, 706, 708, 709, 711, 714, 721, 724, 724, 758, 760, 805, 815, 816, 902, 903, 905, 910, 912, 913, 933, 937, 956, 958, 962, 972**

SALSA—(1 hr. 30 min.; 1988) A young man works to support his family by day but lives for his nights in the salsa clubs. With Robby Rosa and Angela Alvarado. Screenplay by Boaz Davidson, Tomás Benitez, and Shephard Goldman. Dir. Davidson. PG. **33**

SHORT CIRCUIT 2—(1 hr. 52 min.; 1988) Number Five comes to the big city to help his friend Ben try to strike it rich in the toy manufacturing business. With Fisher Stevens, Michael McKean, and Cynthia Gibb. Screenplay by S. S. Wilson and Brent Maddock. Dir. Kenneth Johnson. PG. **7, 33, 60, 91, 106, 200, 218, 219, 220, 222, 300, 302, 303, 304, 310, 315, 315, 316, 316, 316, 317, 406, 514, 516, 517, 527, 530, 532, 600, 608, 610, 612, 621, 625, 637, 702, 706, 724, 724, 758, 759, 803, 816, 902, 903, 920, 933, 937, 954, 962**

SHY PEOPLE—(1 hr. 58 min.; 1988) A liberated, free-lance journalist travels, with her troubled teenage daughter, to the bayous of Louisiana to write a story about her husband's relatives who live there. With

Barbara Hershey, Jill Clayburgh, and Mare Winningham. Screenplay by Gerard Brach, Andrei Konchalovsky, and Marjorie David. Dir. Konchalovsky. R. **46**

★ **A TAXING WOMAN**—(2 hr. 7 min.; 1988) In Japanese, Eng. subtitles. Juzo Itami's new comedy is an ambiguous celebration of Japan's dauntless tax auditors and inspectors, who ferret out hidden riches from the country's innumerable cheats. (Tax rates in Japan are extremely high.) His heroine, Ryoko (Nobuko Miyamoto), has freckles and short hair in a modified Clara Bow cut, and she's a brilliant hound, terrorizing mom-and-pop grocers, casino operators, and finally a true crook, Mr. Gondo (Tsutomu Yamazaki). We root for her to trap victims, but we also root for them to get away with at least some of the stash. Gondo, for instance, is a brute, but he's also a charming and resourceful man who breaks into a wild dance of glee after making a killing. Earning money makes him horny, and sleeping with women makes him eager to earn more. He's probably the happiest man in Tokyo and pretty nearly irresistible. When the tax service, including Ryoko, come down on him with a force of one hundred agents and much electronic equipment, we may not be on their side. The movie has a cops-and-robbers structure that really isn't supported by its underlying attitudes. But it's good fun. Itami has a feeling for the pressured vitality of the modern big city. (5/23/88) **81**

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carriere and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose *suffering captures and holds his interest*; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina, endlessly capering in black underwear and bowler hat. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty is terrific. Shot by Sven Nykvist. (2/15/88) R. **4, 63, 89, 511**

WHITE MISCHIEF—(1 hr. 40 min.; 1988) This true story of high life, dissipation, and murder in British-colonial Kenya isn't very good, but you'll want to see it anyway—some of it is sexy, and Greta Scacchi, the star, is startlingly beautiful. In 1940–41, the upper-class denizens of the legendary Happy Valley—in the hills outside Nairobi, Kenya—were most certainly a collection of wicked little beasties. Living on huge estates, they played, hunted, drank, experimented with cocaine and heroin, screwed one another's wives and husbands, and either ignored their children or managed not to have any. All of this decadence became blindingly public when Josslyn Hay (Charles Dance), the twenty-second Earl of Erroll and the lover of Diana Broughton (Greta Scacchi), was found dead—shot through the head—not far from the house of Diana's husband. The unappealing Sir "Jock" Delves Broughton (Joss Ackland) has been acting like a sport, but was he faking and secretly planning murder? Despite the research of James Fox, who wrote an elegant book (same title) about this affair, the answer isn't really known, so the movie is rather coy about the truth. The director, Michael Radford, and Jonathan Gems, who worked with Radford on the screenplay, have tried for a tone of cracked elegy, and have become bogged down in enervation, folie de grandeur, and dwindling-Empire nostalgia. The movie is lazy and pompous, a smug example of the smug horror it is putting down. When Scacchi and Dance strip off their clothes, the directorial ineptitude can almost be forgiven. With Sarah Miles, Trevor Howard, John Hurt. Exteriors shot in Kenya. (5/2/88) R. **10, 43**

WHO FRAMED ROGER RABBIT—(1 hr. 36 min.; 1988) Reviewed in this issue. PG. **21, 41, 53, 88, 100, 101, 106, 112, 200, 206, 214, 217, 219, 219, 220, 304, 306, 309, 309, 314, 314, 315, 318, 322, 402, 406, 406, 503, 504, 505, 509, 517, 517, 523, 524, 600, 606, 608, 610, 610, 612, 616, 618, 625, 625, 634, 635, 703, 706, 708, 709, 723, 724, 724, 802, 808, 902, 902, 903, 905, 917, 937, 952, 962, 962, 970, 972**

WILLOW—(1 hr. 49 min.; 1988) The new fantasy-spectacle produced by George Lucas (Ron Howard directed) coarsely synthesizes elements from *The Wizard of Oz, Snow White and the Seven Dwarfs, Conan the Barbarian, Star Wars, Dragonslayer*, and the Old Testament. Nothing in this exhausting, clangorous picture (whose story Lucas devised) makes much sense, but there's lots *of* it, including good and bad sorceresses, love dust, much hacking and hewing, and a whole village of Nelwyns (three-foot creatures). Set in a made-up world (i.e., the Middle Ages plus special effects), *Willow* is about a wicked queen, a baby, a Nelwyn who protects the baby, and a swashbuckler (Val Kilmer). It's the kind of meaningless plot held together by lines like "Oh, if only we could get to Tir Asleen Castle!" Extremely violent, *Willow*, despite its PG rating, is inappropriate for small children. A spectacular but jangled and unsatisfying experience. With Jean Marsh and Joanne Whalley. (5/30/88) PG. **24, 40, 64, 80, 112, 206, 210, 213, 222, 301, 307, 311, 320, 501, 508, 509, 512, 513, 517, 523, 530, 600, 606, 608, 611, 621, 625, 706, 714, 722, 724, 753, 757, 803, 808, 820, 903, 904, 918, 931, 955, 961**

★ **WINGS OF DESIRE**—(2 hr. 10 min.; 1988) In German, English, and French, Eng. subtitles. Wim Wenders achieves a mood of somber enchantment in this metaphysical fairy tale about angels who long to be men. Descending from their niche atop the bombed Kaiser Wilhelm Memorial Church in Berlin, the angels (Bruno Ganz is chief among them), invisible to all but one another and the movie camera, listen to the thoughts of men and women as they sit in their apartments, drive, read in the library. Divine eavesdroppers, they record the spiritual life of man (no one totes up his dirty laundry or lusts after a waitress). Yet, the angels cannot enter history, they cannot prevent a teardrop from falling or a man from committing suicide. Through all his gravity (and *Wings* is pure German soulfulnes), Wenders is playing a movie game of considerable charm and wit. Henri Alekan, the legendary French cinematographer, shoots the black-and-white footage in such a way as to make the figures vibrate against the ruined splendor of Berlin. The movie could be read as a fable of Berlin's longing to rejoin the world, or of an artist's desire to end the contemplative life. Finally, Ganz becomes a man, accepting both pleasure and death, and joins with a beautiful trapeze artist (Solveig Dommartin). The movie has its longueurs, but it *is* a beauty. Wenders wrote the screenplay with playwright Peter Handke. With Peter Falk. (5/9/88) **82**

★ **A WORLD APART**—(1 hr. 52 min.; 1988) Barbara Hershey is outstanding in this somber tale of the martyrdom of a white anti-apartheid activist, as observed through the eyes of her neglected young daughter (Jodhi May). Hershey captures the rigidity that comes with great moral fervor, and the movie is fine-grained and intelligent. Written by Shawn Slovo who used herself and her mother as models for the characters. Directed by Chris Menges. (6/20/88) **55**

REVIVALS

ANNIE HALL—(1 hr. 33 min.; 1977) One of Woody Allen's best, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his schlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. **9**

BACK STREET—(1 hr. 29 min.; 1941) This story of married man and the woman who will always be his mistress is very dated but still touching—the result of the casting of the luminous, gentle Margaret Sullivan and the irresistibly seductive Charles Boyer. (An earlier version, with Irene Dunne and Jon Boles, was more faithful to the grim, masochistic Fannie Hurst novel.) Dir. Robert Stevenson. **8**

BRIEF ENCOUNTER—(1 hr. 26 min.; 1946) Celia Johnson and Trevor Howard in the sublime tearjerker of the forties, a romance between a man and woman married to different mates—this is what is meant by "bittersweet." Written by Noël Coward. Dir. David Lean. **8**

THE 400 BLOWS—(1 hr. 29 min.; 1959) In French, Eng. subtitles. François Truffaut's first film and one of his greatest, an exhilarating study (largely autobiographical) of a young boy, Antoine Doinel, who mutinies against petty-bourgeois meanspiritedness at home and in school. With Jean-Pierre Léaud, in a performance he has never equaled. **2**

JULES AND JIM—(1 hr. 44 min.; 1962) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. **2**

LOCAL HERO—(1 hr. 51 min.; 1983) Scottish writer-director Bill Forsyth creates a mood of lulling whimsy in this tale about an ambitious young oil executive from Houston (Peter Riegert) who is sent by his boss (Burt Lancaster) to buy up a small Scottish village in order to turn it into a refinery. Arriving at the place, the young American falls under a spell. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. **2**

MANHATTAN—(1 hr. 33 min.; 1979) Woody Allen's pessimistic comedy about the way selfish New Yorkers screw themselves out of happiness by wanting too much. Featuring beautiful young Mariel Hemingway as the Dalton student Woody has an affair with, and Diane Keaton, at her best, as a tense intellectual journalist unsure of what she wants. Black-and-white photography by Gordon Willis; music by Gershwin. **9**

MY MAN GODFREY (1936)—(1 hr. 35 min.) Society madcap Carole Lombard finds city-dump "bum" William Powell and wins the scavenger hunt—and we're off *on one of the very best thirties screwball romps.* The tramp becomes the family butler and manages to turn the household upside down. Powell and Lombard are a matchless match, and Alice Brady, Gail Patrick, and Mischa Auer are in there helping heaps. Dir. Gregory La Cava. **8**

NOTHING SACRED—(1 hr. 15 min.; 1937) Ben Hecht's *slapstick satire of commercialized sentiment.* Carole Lombard's radiant hysteria is perfect for the role of the girl who becomes famous for her phony incurable disease. Fredric March, as the reporter who promotes her, provides some gentlemanly sanity. Dir. William Wellman . **8**

PANDORA'S BOX—(1 hr. 50 min.; 1929) The extraordinary German silent movie that made Louise Brooks a legend. In her famous black helmet of hair, she's Lulu, a sexually ravenous, completely amoral woman who uses men up and casts them off. Director G. W. Pabst, drawing on the same Wedekind plays that Berg used in his operatic masterpiece, *Lulu*, creates sustained erotic tensions never equaled in movie history. **8**

THE TEN COMMANDMENTS—(3 hr. 39 min.; 1956) Yul Brynner, as Ramses, having suffered through numerous plagues, including the death of his only son, is scolded by Anne Baxter, as Nefertiti, with the remark, "You're not a god—you're even even less than a *man!*" Has there ever been a more entertainingly ludicrous spectacle than this? With Charlton Heston, Debra Paget, Edward G. Robinson, etc., etc. Directed by Cecil B. DeMille with thumping vulgarity. **47**

TO BE OR NOT TO BE (1942)—(1 hr. 39 min.) An Ernst Lubitsch satire, made when Nazis could still be figures of fun. Jack Benny and Carole Lombard star as husband and wife, both of them actors in a Polish troupe performing Shakespeare. Though the film is eclipsed by Lubitsch's best work, it's well worth seeing for a number of witty moments and for Lombard's manic performance (her last). **2**

TROUBLE IN PARADISE—(1 hr. 23 min.; 1932) It's shocking to see how sophisticated Hollywood once expected its public to be. Everyone has used words like "flawless" to describe this Ernst Lubitsch comedy about two con artists (Herbert Marshall and Miriam Hopkins) and a wealthy *parisienne* (Kay Francis), and everyone is right. The ultimate adult movie. Screenplay by Samson Raphaelson and Grover Jones. **2, 47**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Tuesday, July 12

CANCIONES DE MI PADRE—*Songs of My Father:* Linda Ronstadt stars in *A Romantic Evening in Old Mexico,* a revue of over 20 Mexican mariachi songs and dances performed by Linda and singers, folkloric dancers and mariachi musicians, directed and choreographed by Michael Smuin. Tuesday through Saturday at 8, Sat. at 2; $35 to $45; 7/12 to 30. **Minskoff Theater,** 200 West 45th Street (246-0102). All major credit cards.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon are the proficient stars in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $40 to $45; through Labor Day, and perhaps later. **Vivian Beaumont Theater,** Sixty-fifth Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Joan Rivers, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and David Nackman. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Monday through Saturday at 8, $27.50 to $40; Saturday at 2, $25 to $35; Wednesday at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—Eric Roberts and Lisa Emery co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career is consuming her and bringing about major changes in her life; directed by Marshall W. Mason. With Jonathan Hogan and Lou Liberatore. Monday through Saturday at 8, $27.50 to $37.50, Saturday at 2, $25 to $35, Wednesday at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may well last forever. Monday through Friday at 8, Saturday at 2 and 8, $30 to $47.50; Wednesday at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. © ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Monday through Thursday at 8, Wednesday and Saturday at 2; $30 to $45; Friday and Saturday at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major charge cards. ● ●

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tuesday through Saturday at 8:15, Saturday and Wednesday at 2:15, Sunday at 3, $27.50 to $45. **St. James Theater,** 246 West 44th Street (246-0102). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Betsy Joslyn is the Witch, Joanna Gleason plays the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the narrator (Dick Cavett replaces him for a two-month period as of 7/17), Edmund Lyndeck plays a Mysterious Man (he's also Cinderella's father--got that?); Robert Westenberg takes the parts of both Cinderella's handsome Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers & other classic scary fairy tales; dance movement by Lar Lubovitch; opened 11/5/87, and a big award-winner this season. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $35 to $50; Wednesday at 2, $32.50 to $42.50. **Martin Beck,** 302 W. 45th St. (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

JACKIE MASON SHOW—The great man has returned forever, with new insights, in his Tony Award-winning one-man show (it played to sell-out, standing-room-only crowds for over a year, and then he left to make a film), *The World According to Me.* Tuesday through Saturday at 8, Wednesday at 2, Sunday at 3; $15 to $35. **Brooks Atkinson Theater,** 256 West 47th Street (246-0102). 2 hrs. All major credit cards.

LONG DAY'S JOURNEY INTO NIGHT—Jason Robards and Colleen Dewhurst in a revival of Eugene O'Neill's drama, directed by Jose Quintero. Featured in the cast are Jamey Sheridan, Campbell Scott, and Jane Macfie. Mon. through Fri. at 8, and Sat. at 2, $15 to $37.50; Sat. at 8 and Wed. at 2, $15 to $35. In rotating repertory with O'Neill's **AH, WILDERNESS!**, starring Robards and Dewhurst, and directed by Arvin Brown. Call theater for specific dates. **Neil Simon,** 250 West 52nd Street (757-8646). All major credit cards.

M. BUTTERFLY—John Lithgow and B. D. Wong are the stars of a multiple award-winning play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; adroitly directed by John Dexter, and an unqualified success in its look and sound. Featured in the cast are John Gets, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Monday through Thursday at 8, $29.50 to $37.50, Friday and Saturday at 8, Sat. at 2, $30.50–$40, Wednesday at 2, $29.50 to $37.50. **Eugene O'Neill Theater,** 230 West 49th Street (246-0220). 2 hrs. 35 mins. All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $$37.50 to $50; Wednesday at 2, $30 to $42.50. **Marquis Theater,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel, with book by Alain Boublil and Claude-Michel Schonberg, music by the latter, and lyrics by Herbert Kretzmer; with additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Tim Shew as Jean Valjean, Anthony Crivello, and Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Monday through Saturday at 8, Saturday at 2; $25 to $50. 200 tickets at $16 are available Monday through Thursday with valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards.● ● **IRLS**

THE NIGHT OF THE IGUANA—Jane Alexander, Pamela Payton Wright, Nicolas Surovy, and Maria Tucci star in a revival of Tennessee Williams's 1961 play, produced as part of the First New York International Festival of the Arts. Featured in the cast are Tom Brennan, Mark Damon, Chandra Lee, Christopher Martin, and Marie Geraghty. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; $30 for all performances except Saturdays which are $33. **Circle in the Square Theater,** 1633 Broadway (239-6200).

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, & Sherman Yellen, among others; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Friday at 8, Wednesday at 2, Saturday at 2, 7, and 9:30, Sunday at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. With Michael Crawford, Patti Cohenour, & Steve Barton, Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, & Cris Groenendaal; opened 1/26/88. Monday through Saturday at 8, Saturday at 2, $37.50 to $50; Wednesday at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

ROMANCE/ROMANCE!—A musical, with book, lyrics (and directed by) Barry Harman; music by Keith Herrmann. With Scott Bakula, Alison Fraser, Deborah Graham, Robert Hoshour. First act takes place in Vienna at the turn of the century, and is based on the writings of Arthur Schnitzler. Second act is set in the present-day Hamptons with material drawn from the works of Jules Renard. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $40; Wednesday at 2, $37.50. **Helen Hayes Theater,** 240 West 44th Street (246-0102). 2 hrs. All major credit cards.

SARAFINA!—The South Africal musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

SPEED-THE-PLOW-Madonna, Joe Mantegna, and Ron Silver are the stars of David Mamet's play about two Hollywood film producers and an office temp; directed by Gregory Mosher. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $35. **Royale Theater,** 242 West 45th Street (239-6277). 2 hrs. 10 mins. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Reva Rice, Jane Krakowski, Steve Fowler, Stacia Goad, Greg Mowry, and Ken Ard are all stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. The cast members on skates, magnificently costumed, play the locomotives and railroad cars; opened 3/15/87. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to $47.50; Wednesday at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

OFF BROADWAY

COMET MESSENGER-SIEGFRIED—Here, as part of the First New York International Festival of the Arts: A pan-cutural, theatrical extraaganza, written and directed by Hideki Noda, with Japan's celebrity disc jockey, Katsuya Kobayashi, narrating in English. 7/7 and 8 at 8, 7/9 at 2 and 8, and 7/10 at 2; $10 and $25. Japan's Yume no Yminsha at the **BAM Majestic Theater,** 651 Fulton Street, Brooklyn (1/718-636-4100).

CRITIC—Author/director Jay Michaes and composer Steven Rosenhaus's musical tells of the public and not-so-public life of a famed New York theater critic. Tuesday through Saturday at 8, Sunday at 3 and 7; $17.50 to $20; from 7/5. **Real Theater,** 140 West 69th Street (724-3764).

THE DEATH OF GARCIA LORCA—Jose Antonio Rial's play, translated into English (simultaneous translation into Spanish is available), deals with the last three days in the life of Federico Garcia Lorca, played by Bernard White. Tuesday through Sunday at 8, Saturday and Sunday at 3; $20 to $25; through 7/10. **Public/Anspacher Theater,** 425 Lafayette Street (598-7150).

DRIVING MISS DAISY—Frances Sternhagen, Earle Hyman, and Ray Gill comprise the cast of Alfred Uhry's Pulitzer Prize-winning play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $30. **John Houseman Theater,** 450 West 42nd Street (564-8038).

ENGLISH MINT—*L'Amante Anglaise,* a psychological thriller based on a true French murder case in a book by Marguerite Duras, wherein the wife of a retired railroad functionary killed her husband; directed by Paul Verdier. Featured in the cast are Hal Bokar, P. Verdier, Grace Zabriskie. Wednesday through Monday at 8, Saturday and Sunday at 2; $18; through 7/11. **Cherry Lane,** 18 Commerce Street (989-2020).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tuesday through Friday. at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $24 to $28. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

THE FILM SOCIETY—Jon Robin Baitz's play, set in a South African boys school, where personal and political morality are in a state of constant collision; directed by John Tillinger. Featured in the cast are Meg Mundy and Nathan Lane. Monday through Saturday at 8, Saturday also at 2; 7/7 through 8/6. **Second Stage Theater,** 2162 Broadway (873-6103).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's award-winning comedy in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Bruce Weitz and Carol Kane star as the unsettled couple. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3; Wednesday at 2:30; $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

GEORGE WASHINGTON SLEPT HERE—A revival of the George S. Kaufman-Moss Hart 1940 comedy concerning a dilapidated old country house bought by a naive Manhattanite. Wednesday and Thursday at 8, and Saturday and Sunday at 3. 7/13 to 20, $12; from 7/21, $15 to $18; through 8/21. **Apple Corps Theater,** 336 West 20th Street (929-3064).

GIVE MY REGARDS TO BROADWAY—A revival of this musical, adapted from George M. Cohan's *Little Johnny Jones,* is moved up 34 years from its original 1904 setting; directed by Raymond Allen and Jerry Gotham. Ron Gibbs and Judy Toma are the stars. Wednesday through Saturday at 8, Wednesday at 2, Saturday and Sunday at 3:30; $17.50 to $20; through 7/17. **Playhouse 91,** 316 East 91st Street (831-2000).

GODSPELL—The journey through *The Gospel According to St. Matthew*; music by Stephen Schwartz; directed by Don Scardino. Featured in the cast are Jeffrey Steefel, Trini Alvarado, Angel Jemott, Harold Perrineau, Robert E. McNeill, Jr., Mia Korf, Laura Dean, and Eddie Korbich. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $20 to $30. **Lamb's,** 130 West 44th Sreet (239-6200).

THE GRAND TOUR—A revival of Jerry Herman's 1979 Broadway musical based on *Jacobowski and the Colonel*; directed by Ran Avni. $16 to $19; through July 10. Call theater for times and dates. **Jewish Repertory Theater,** 344 East Fourteenth Street (505-2667).

I'LL GO ON—Gate Theater Dublin production of a one-man show performed by Barry McGovern, as part of the First New York International Festival of the Arts. Tuesday through Saturday at 8, Sunday at 7:30, through 7/24; $25. Plot is drawn from the Beckett novels, *Molloy, Malone Dies,* and *The Unnamable,* the last by McGovern and Gerry Dukes. **Mitzi E. Newhouse Theater,** Lincoln Center, 65th Street and Amsterdam Avenue (239-6200).

THE IMPERIALISTS AT THE CLUB CAVE CANEM—Charles Mee Jr.'s play, a multi-media theater piece which incorporates farce and vaudeville with political statements; directed by Erin B. Mee. Tuesday and Thursday at 8, Wednesday, Friday and Saturday at 7 and 9:30; $15. **Public/Shiva Theater,** 425 Lafayette Street (598-7150).

THE LEGACY—The triumphant return of Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time as well! Friday and Saturday at 8, Sunday at 3; $15; through August. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a girl in the church choir who dreams of becoming a pop singer. Thursday and Friday at 8, Saturday at 2, 5, and 8, Sunday at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MOROCCO—Allan Havis's play, directed by him, depicts an encounter between a Jewish-American architect and a prison warden. Featured in the cast are Sam Freed, George Guidall, and Gordana Rashovich. Tuesday through Friday at 8, Saturday at 5 and 9; Sunday at 3; $18; through 7/31. **WPA Theater,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's musical adventures of five motivated nuns who try to mount a talent show to raise money for what they consider a good cause. With Suzi Winson, Helen Baldassare, Susan Gordon-Clark, Nancy Johnston, and Julie J. Hafner. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $27.50 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tuesday–Thursday at 8, Sunday at 7; $23; Friday at 8, Saturday at 7 & 10, Sunday at 3; $27. **Circle-in-the-Square,** 159 Bleecker St. (254-6330).

ON TINA TUNA WALK—A gay comedy by John Glines about five young men on Fire Island on Midsummer Eve, directed by Peter Pope. With Hans Tester, Eddie Cobb, John Speredkos, Mark Irish, and Richard Reid. Wednesday through Saturday at 8:30, Sunday at 4 and 8:30; 7/6 through 9/4; $12.50. The Glines at **Courtyard Playhouse,** 39 Grove Street (869-3530).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by Jeffrey Hyatt. With the author, Cathy Russell, Brian Dowd, Michael Worth, Lionel Chute, and W. MacGregor King. Tuesday through Saturday at 8, Sunday at 3 and 7, Saturday at 2; $25. **Harold Clurman Theater,** 412 West 42nd Street (695-3401).●

THE RIVALS—Richard Brinsley Sheridan's satire about a man who poses as his own rival to win his beloved's hand. Mrs. Malaprop's in this one. Fri. and Sat. at 8, Sun. at 3 and 7:30; through 8/29; $10 and $12. **Westside Theater,** 252 West 81st Street (874-7290).

THE ROAD TO MECCA—Athol Fugard's story about love and trust in a desolate South African village; directed by the author. Featured in the cast are Yvonne Bryceland, Kathy Bates, and the author. Mon. through Sat. at 8, Wed. and Sat. at 2; $25 to $29.50. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

SAND—Eric Bass's play is performed by actors and puppets (intended for adults only) and depicts the interwoven dreams of a couple--he Jewish, she German--on the eve of their living together. Tues. through Thurs., Sat., and Sun. at 8; through 7/9; $16. Presented by the Sandglass Theater as part of the First New York International Festival of the Arts. **92nd Street Y,** 1395 Lexington Avenue (996-1100).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Tandy Cronyn, Ava Haddad, Stephen Pearlman, Katharine Hiler, Bruce Nozick, and Suzanne Toren. Tuesday through Thursday at 8, Saturday at 2, $27; Wednesday at 2, $25; Friday and Saturday at 8, Sunday at 3, $29. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, snack, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Stacy Ray, Susan Mansur, Anne Pitoniak, Constance Shulman, Betty Moore, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tuesday through Friday at 8, Saturday at 6 and 10, Sunday at 3 and 7:30; $24 to $30. **Lucille Lortel Theater,** 121 Christopher Street (924-8782). ●

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the fifteen rooms of the villa (be sure to wear comfortable shoes); directed by Richard Rose. Monday through Wednesday at 8, $100; Friday at 8, $120; Sat. at 5 & 9, $135; Wed. at 2, $60. **Seventh Regiment Armory,** Park Ave. & 66th St. (239-2590).

TEN-PERCENT REVUE—Musical by Tom Wilson Weinberg, featuring Lisa Bernstein, Robert Tate, James Humphrey, Rainie Cole, and Helena Snow performing twenty numbers exploring gay and lesbian culture; directed by Scott Green. Tues. through Fri. at 8, Saturday at 7 and 10, Sunday at 4 and 7; $20. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

THREE WAYS HOME—S. Epatha Merkerson, Malcolm-Jamal Warner, and Mary McDonnell star in Casey Kurtti's drama about a savvy, streetwise supermom who is fiercely devoted to giving her children a better life; directed by Chris Silva. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24.50 to $27.50. **Astor Place,** 434 Lafayette St. (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $24 to $26. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WINE IN MY BLOOD—Musical, by Millicent Comparato and Betty Martini, about Italian immigrants on Mulberry Street in 1924. Thursday through Saturday at 8, Sunday at 2; $25. **American Jewish Theater,** 15 West 28th Street (683-7702).

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THEATER COMPANIES

AMERICAN REPERTORY THEATER—Robert Brustein's radical transformation of Luigi Pirandello's *Six Characters in Search of an Author*; directed by the author; from 7/9 through 26. Alternating with Keith Reddin's *Big Time: Scenes From a Service Economy*; directed by Steven Schachter; featuring William Converse-Roberts, Cherry Jones, Sandra Shiley, Peter Crombie, Thomas Derrah, and Harry A. Murphy.7/13 through 19, 27 through 30. Presented by The First New York International Festival of the Arts, **Joyce Theater**, 175 Eighth Avenue (242-0800).

ENSEMBLE STUDIO THEATER MARATHON '88—Twelve one-acters are shown, through 7/18, in three series of four a night, with works by Lanford Wilson, Horton Foote, Romulus Linney, Oyamo, and more. Friday and Saturday, $20; weekdays, $18, Sunday, $12. Call theater for specifics. **Second Floor Mainstage,** 549 West 52nd Street (247-3405).

FREE SHAKESPEARE IN THE PARK—Gerald Freedman directs the 'screwball comedy,' *Much Ado About Nothing*, starring Kevin Kline, Blythe Danner, Brian Murray, Jerry Stiller, and Phoebe Cates. This is the 4th production of Papp's 36-play Shakespeare Marathon. Tues. through Sun. at 8. Tickets, one per person, are distributed free at 6:15 at the theater; through 7/23. **Delacorte Theater**, in Central Park (enter the park at 81st Street & Central Park West, or, on the other side, at 79th Street & Fifth Avenue) (861-7277).

MABOU MINES—*Flow My Tears, The Policeman Said*, a sci-fi/political mystery based on Philip K. Dick's novel about a TV talk show host who wakes one day to find he has lost thirty million fans, directed by Bill Raymond, and featuring Ellen McElduff, Greg Mehrten, Black-Eyed Susan, Ruth Maleczech, Terry O'Reilly, & Frederick Neumann. Tues.–Sun. at 8, Sat. & Sun. at 2; $15–$18; through 7/10. **Mainstage 1**, N.Y.U. Tisch School of the Arts, 721 Broadway (869-3530).

NEGRO ENSEMBLE COMPANY—Martin Jones's *West Memphis Mojo*, set in the fifties in a barbershop which doubles as a record store for r. & r. enthusiasts; directed by Rick Khan. Featured in the cast are Richard Gant, Tucker Smallwood, Tico Wells, and Kate Redway. Wed. at 3 (groups only), Thurs. and Fri. at 8, Sat. at 3 and 8:30 Sun. at 2:30 and 7; $15 to $20; through 7/31. **Theater Four**, 424 W. 55th St. (246-8545).

PAN ASIAN REPERTORY THEATER—Momoko Iko's *Boutique Living and Disposable Icons;* directed by Tisa Chang, centers around the marriage of the youngest of a family, a reunion at which universal questions of relationships arise. With Kitty Chen and Raul Aranas. Tues.–Sat. at 8, Sat. at 2, Sun. at 3; through 7/10. First New York International Festival of the Arts, at **Perry Street Theater**, 31 Perry Street (760-0116).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Jose Zorilla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Tirso de Molina's *El Burlador de Sevilla*. Call theater for specific dates and times. Performances: Thursday through Saturday at 8, Sunday at 3 and 7. **Gramercy Arts Theater,** 138 E. 27th St. (889-2850).

SECOND STUDIO FOR ACTORS—Stephen Michaels's play concerns an actor who begins to identify with himself after an off-stage death; directed by Harv Dean; with Geoff Silagy, Deloria Ruyle, Richard Duva, Lisa Grey Beeson. Wed.–Sat. at 8, Sun. at 3; $10; through 7/10; $10. **Second Studio,** 163 W. 23rd St. (463-7050).

THIRTEENTH STREET REPERTORY COMPANY—Isreal Horovitz's *Line* (now beginning its 13th year); Wed. through Sun. at 9:30. *Acts of Love*, by Doug Wright and Nancy Gage; Wed. through Sun. at 7; through 7/10. Anne Harson's *Monkeyshines,* Wed. through Sun. at 7; through 9/4. $10. **13th St. Theater**, 50 West 13th St. (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A CIRCLE—Bob Morris's play takes place in Italy, centering on a couple hiding out from the Big City. Monday, and Wednesday through Saturday at 8, Saturday at 2, Sunday at 3; $4; through 7/17. First New York International Festival of the Arts production. **Theater for the New City**, 155 First Avenue (245-1109).

THE CREDITORS—Strindberg's play, directed by Steven Baker, tells of the destruction of a marriage by an ex-husband bent on revenge. Thursday through Sunday at 8; $5; through 10/30. **Dramatis Personae Theater**, 25 East Fourth Street (673-4382).

DOROTHY PARKER, A SYMPTOM RECITAL—Linda Lipson stars in this musical, based on the life of Parker and featuring her lyrics; music by Leo Carusone; directed by Andy Hostettler. Thurs.–Sat. at 8:15, Sun. at 7; $8; 7/7–24. **Theater 22,** 54 W. 22nd St.(279-4200).

FAT MAN IN SKIRTS—Nicky Silver's comedy concerns a stuttering, Katharine Hepburn-obsessed teenager, son of a film director. After a plane crash, the kid and his mother are stranded on an island. Featured in the cast are Debra Riessen, Chuck Coggins, Stepheanie Corres, and Bill Christ. Thurs. through Sun. at 8; $8; through 7/17. Vortex at the **Sanford Meisner Theater,** 164 Eleventh Avenue (206-1764).

HENRY IV—Shakespeare's history play presented by the Manticore Theater, directed by Bob Verini, with Andrew Jarkowsky, John Krupp, Kevin Barry, and Malcolm Stephenson. Through 7/9 (dark Mon.) at 8; $8. **Ohio Theater,** 66 Wooster Street (966-4844).

THE HOT L BALTIMORE—Revival of Lanford Wilson portrayal of the residents of a seedy hotel coming to terms with the loss of their home; directed by Henry Fonte; with Barbara Berque, Donnah Welby, Michael Curran, Pat Squire, and Milton Elliott. Wed. through Sat. at 8, Sun. at 7; $8; 7/13 through 31. **The Shandol Theater,** 137 West 22nd Street (243-9504).

JIKA—The First New York International Festival of the Arts presents a portrayal of student unrest in South Africa, written and directed by Maishe Maponya. 7/7–10, 14–17, 21–2, 28–31 at 7:30; Sat. and Sun. at 3, $8 to $10. **Henry Street Settlement**, 466 Grand Street (598-0400).

LA NUOTATRICE TURCA—*(The Turkish Swimmer)* Francesco Caleffi's comedy in two languages, directed by the author, tells of an Italian-American who goes to Italy and has one misadventure after the other. N. Y. International Festival of the Arts. Wed.–Sat. at 7:30; 7/6–9; $10; performed in English and Italian. **Hunter Playhouse,** 68th St. & Lexington. (382-0627).

LONE STAR—James McClure's play, directed by Clark Middleton, about the relationship of two brothers in a Texas town. 7/4–6, 11–13; $6. **Sanford Meisner Theater,** 164 11th Avenue (206-1764).

OVEREATING CAUSES DEATH— Douglas Mendini's weird drama that reveals more than the headlines tell us; directed by Lisa Driscoll Philipps. With David McGrath, Deborah Harrison, Gary Ramsey, Walter Murphy, Kirk Duncan, & Christine Weiss. Through 7/9; $10. **Nat Horne,** 440 W. 42nd St.(541-6328).

SWITCH—Fred Fondren's comedy wherein an actor goes to bed after opening night and wakes to discover he has become the character he was playing; directed by the author. With Steven Gilbert, Stephen Boker, Melissa Hanson, Alex Smith. Wed.–Sat. at 8; 7/13–8/20; $8. **Prometheus,** 239 E. 5th St. (477-8689).

10/11/87–A play, written and performed by Greg Campora, Melody Cooper, Gayle Keller, & Dan Kagan, about people converged on Washington to protest the government's inattention to rights of gays, lesbians, & AIDS sufferers. The plot, with a cast of five, evolves from interviews, news clippings, and personal histories. Thurs.–Sat. at 7:30, Sun. at 4; $8; through 7/10. **18th Street Playhouse,** 145 W. 18th St. (874-5476).

TWELFTH NIGHT—Shakespeare's comedy, directed by H. Shep Pamplin. With Gretchen Hopkins, John List, Bobbi Randall, Steve Hollow. Wed.–Sat. at 8; $8; through 7/30. American Theater of Actors at **Outdoor Theater,** 314 W. 54th St. (581-3044).

TWO FOR THE SHOW—Gayden Wren's play in which theater personnel and stage hands play on-stage roles and follow the course of a performance from the first reading to the final dress rehearsal; directed by the author. Tues. through Sat. at 8, Sun. at 3; $8; through 7/10. New Punctuation Army at **American Theater of Actors,** 314 West 54th Street (654-2436).

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GEORGE AULT—Works on paper by this American Precisionist; through 7/29. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

SYLVIA GUIREY—A series of five abstract paintings based on Fragonard's painting, "La Bascule"; through 7/22. McCoy, 19 E. 71st St. (570-2131).

CLAUDE PISSARRO—Paintings and pastels; through 8/31. Kahan, 922 Madison Ave. (744-3511).

GRAHAM SUTHERLAND—A survey of prints by this British artist, from 1922-1980; through 10/1. Grolier Club, 47 E. 60th St. (838-6690), Mon.-Fri. 10-5.

FULVIO TESTA—Forty small-scale watercolors of imaginary landscapes; through 7/29. Bernard, 33 E. 74th St. (988-2050).

AUGUSTO TORRES—A retrospective of paintings and drawings by this Uruguayan modernist painter; through 7/31. Americas Society, 680 Park Ave. (249-8950).

IGNACE VAN ISAKER—New paintings; through 7/8. Staempfli, 47 E. 77th St. (535-1919).

57th Street Area

JOSEPH CORNELL—Collages executed during the sixties; through 9/16. Pace, 32 E. 57th St. (421-3292), Mon.-Fri. 9:30-5:30.

JULIO GONZALEZ—Paintings and drawings from 1900-40; through 8/20. Kent, 41 E. 57th St. (980-9696), Mon.-Fri. 10-5:30.

COLIN GRAY—A new body of work that consists of everyday household objects and tools fabricated by the artist; through 7/29. Siegel, 24 W. 57th St. (586-0605), Tue.-Fri. 10-5.

DAVID HOCKNEY—A survey of drawings from the past twenty years; through 7/29. Emmerich, 41 E. 57th St. (752-0124).

DAVID HOCKNEY—Selected prints; through 7/25. Drake, 50 W. 57th St. (582-5930).

JUSTEN LADDA—A simulated "group exhibition" of paintings and sculpture, for which the artist has recreated well-known paintings and sculptures; through 7/15. Lelong, 20 W. 57th St. (315-0470).

PABLO PICASSO—Paintings and prints from 1950-1973; through 7/30. Krugier, 41 E. 57th St. (755-7288).

SoHo and TriBeCa

GARY BACHMAN—Recent brush and ink drawings; through 7/31. Wolff, 560 Broadway (431-7833).

CAROLE EISNER/MARY ROLLAND—Paintings of dancers set against color fields/Paintings of swimmer. through 7/11. Jack, 138 Prince St. (966-4235).

ELIZABETH GARRITY/SUSAN HAMBLETON—Paintings of architectural interiors and exteriors/Landscape paintings. Through 7/23. Trabia-MacAfee, 54 Greene St. (226-3552).

MARCO DE GUELTZL/JOHN LEWIS—Functional glass ojects by both; 7/8-30. Heller, 71 Greene St. (966-5948).

PEGGY HADDEN—Paintings on paper in a series entitled, "Field Collisions"; 7/6-30. Stark, 568 Broadway (925-4484).

WANDA KOOP—Large-scale paintings that depict masks and motifs from the Chinese opera; through 7/31. 49th Parallel, 420 W. Broadway (925-8349).

STEPHANIE BRODY LEDERMAN—New paintings; through 7/15. Katzen-Brown, 475 Broome St. (966-4469).

UNG NO LEE—A retrospective of works by this Korean artist, including paintings and drawings from the 1950s to the 1980s; through 7/16. Facchetti, 476 Broadway (966-5991).

CHARLES MOORE—Fifty drawings by this architect, of projects in California, Berlin, and New Orleans; through 8/12. Protetch, 560 Broadway (966-5454).

REE MORTON—Sketchbooks by this artist who died in 1977, in an exhibition curated by Cynthia Carlson and Allan Schwartzman; 7/7-8/27. Franklin Furnace, 112 Franklin St. (925-4671).

PATRICIA NIX—Painted constructions; through 7/14. Nerlino-McGear, 96 Greene St. (966-1661).

DENNIS OPPENHEIM—Scale models and drawings of his "Olympic Park Project"; through 8/12. Plumb, 81 Greene St. (219-2007).

NINA TALBOT/BARBARA ROTHENBERG—Recent paintings by both. Through 7/31. Ingber, 415 W. Broadway (226-2221).

Other

LAURA FOREMAN/BONNIE LUCAS—34 assemblages based on the nude, using Goya's "Naked Maja" as a prototype/Paintings on paper with themes that explore childhood and domesticity. Through 7/23. Souyun Yi, 249 Centre St. (334-5189).

ADA GILMORE—Woodcuts and watercolors from the 20s and 30s, by this Provincetown printer; through 7/30. Ryan, 452 Columbus Ave. (799-2304).

WILLEM SANDBERG—Books, exhibition catalogues, posters, and other works designed by this Dutch typographer; through 7/9. Center for Book Arts, 626 Broadway (460-9768).

ELYN ZIMMERMAN/JEAN-PIERRE PERREAULT—Models, drawings, and large-scale photographs of ten public art projects by this artist; through 8/28/Works on paper by a Canadian choreographer; through 7/31. Wave Hill, 675 W. 252nd St., Bronx (549-3200), 10-4:30 daily.

GROUP SHOWS

Madison Avenue and Vicinity

CECIL—16 E. 72nd St. (517-3605), Tue.-Fri, 10-6. Paintings and sculpture by Gagnier, Haley, Masback, McCoubrey, Sherk, Uchiyama; 7/7-29.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Early works by Beall, Cicero, Crile, Fried, Poor, Resika, Santlofer, Thorne, and other gallery artists; through 7/29.

HAMILTON—19 E. 71st St. (744-8976). Recent works on paper by Biederman, Bochner, Heeks, Mangold, Nozkowski, Stephan, Winters, others; through 7/15.

PRAKAPAS—19 E. 71st St. (737-6066). Works by Graves, Henri, Herbin, Moholy-Nagy, Moore, Parker, Roehl, Rossi, others; through 7/22.

REINHOLD BROWN—26 E. 78th St. (734-7999). Graphic designs by Arnoldi, Greiman, Hofmann, Kurlansky, Sato, Skolos, others; through 7/15.

SOLOMON—959 Madison Ave. (737-8200), Mon.-Fri., 10:30-5. Paintings and sculpture by De Kooning, Leger, Warhol, others; through 7/30.

WEINTRAUB—988 Madison Ave. (879-1195). Works by Botero, Chagall, Moore, Tamayo, Utrillo, others; through 8/15.

YORK—21 E. 65th St. (772-9155). 19th- and 20th-century paintings by Chase, Durand, Graham, Hill, Stella, others; through 7/29.

57th Street Area

ACA CONTEMPORARY—41 E. 57th St. (644-8300). "Land," with works by Beerman, Davis, Freilicher, Kessler, Mangold, Wegman, Zwack, others; through 7/9.

BLUM HELMAN—20 W. 57th St. (245-2888). Works by Barth, Nelson, Young; on 8th floor, sculpture and drawings by gallery artists; through 7/30.

CLARK—24 W. 57th St. (246-2205). "American Ceramics from 1876 to the Present"; through 7/31.

DE NAGY—41 W. 57th St. (421-3780). Works by Brown, Castoro, Cohen, Forsman, Jarden, Robbin, others; through 7/28.

DEUTSCH—20 W. 57th St. (765-4722), Mon.-Fri. 10-5:30, closed Sat. Works by 20th-century American painters and sculptors; through 8/18.

DINTENFASS—50 W. 57th St. (581-2268). Works by Bailey, Clarke, Hanson, Jordan, Katzman, Lieff, Sparre; through 7/18.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Works by Chin, Cole, Krueger, Kumata; through 8/30.

GOODMAN—41 E. 57th St. (593-3737), Mon.-Fri. 10-6. Works by Botero, Calder, de Kooning, Dubuffet, Leger, Lichtenstein, Miro, Picasso, Rosenquist, others; through 7/30.

HARBOR—24 W. 57th St. (307-6667), Mon.-Fri. 10-6. 19th and 20th-century prints by Benton, Kent, McBay, Pennell, others; through 7/30.

HEESY—50 W. 57th St. (245-1420), Tue.-Fri. 10-5:30. Works by gallery artists; through 7/29.

HEIDENBERG—50 W. 57th St. (586-3808). Works by Arp, Chadwick, Chia, Meadmore, Nevelson, Paladino, others; through 8/19.

HERSTAND—24 W. 57th St. (664-1379). Sculpture and drawings by Archipenko, Brancusi, Calder, Dubuffet, Fonseca, Gonzalez, Hepworth, Maillol, Noguchi, Rodin, others; through 9/17.

I.B.M.—Madison Ave. at 56th St. (307-5921). "18th-20th-Century European and American Painting and Sculpture: Highlights from the Collection of the Museum of Art, Rhode Island School of Design"; through 9/10.

JACOBSON—50 W. 57th St. (582-4695). "Spatial Displacement," with works by Amenoff, Berthot, Cornell, Guston, Kiefer, O'Connell, Thiebaud, others; through 7/29.

PACE—32 E. 57th St. (421-3292), Mon.-Fri. 9:30-5:30. Large-scale sculpture by Calder, Dubuffet, Nevelson, Serra, Smith, others; through 9/16.

ROSS—50 W. 57th St. (307-0400). Works by outsider artists, including Aiken, Clay, Eddy, Hamilton, Kalmia, Murry; through 7/22.

ST. ETIENNE—24 W. 57th St. (245-6734), Tue.-Fri. 11-5. Works by Grandma Moses, Kane, Klimt, Kollwitz, Schiele, others; through 9/16.

SCHMIDT-BINGHAM—41 W. 57th St. (888-1122). "Oxymorons in Art," with paintings by Erlebacher, Felch, Neel, Rasely, Sims, Treiman, Wilde, Wilson; through 7/22.

TILTON—24 W. 57th St. (247-7480). Paintings and drawings by Latino artists; through 8/15.

ZABRISKIE—724 Fifth Ave. (307-7430). "Nouveaux Realistes," with works by Arman, Christo, de Saint-

Phalle, Klein, Tinguely, others; through 7/8.

East Village

GOOD—39 Great Jones St. (420-9063). Works by Judd, Haynes, Seborovski; through 7/8.

KENKELEBA HOUSE—214–16 E. 2nd St. (674-3939). Paintings by African American artists Cortor, Lee-Smith, Motley; through 7/17.

NATURE MORTE—204 E. 10th St. (420-9544). Architectural plans and models for alternative gallery spaces by Breslin and Mosseri, Hawkinson and Smith-Miller, Oubrerie and Arad, Scofidio and Diller, Sorkin; through 7/24.

ON THE WALL—328 E. 11th St. (460-0963). Works by Benton, Kling, Kurtzman; 7/7–31.

POSTMASTERS—66 Ave. A (477-5630), Wed.–Fri. 12–6. Works by Baker, Burton, Diao, Formisano, Frank, Hoberman, Kolbowski, Rankin, Wallace & Donohue; through 7/17.

P.P.O.W.—337 E. 8th St. (529-1313). "100 Years: A Tradition of Social and Political Art on the Lower East Side," with works by Abbot, Haacke, Hine, Johnson, Purple, Quinones, Rupp, Thek, Wong, others; through 7/15.

SENSORY EVOLUTION—420 E. 13th St. (477-7367). "Femme Vitale," with paintings by Bloss, Coleman, Ens, Lamson, Slaymaker, Wendall, others; through 7/11.

303—513 E. 6th St. (477-4917). Works by Cabrera, Johnson, Larner, Ray; through 7/9.

SoHo and TriBeCa

ALAN—270 Lafayette St. (226-5145). Abstract and figurative paintings by 19 emerging Mexican artists; through 7/14.

ALEXANDER—59 Wooster St. (925-4338). Works by gallery artists and others; through 8/12.

ARIEL—76 Greene St. (226-8176). Works by Frantz, Hofstetter, Kirk, Lincoln, Saunders, Taglieri, others; through 7/9.

AUCHINCLOSS—558 Broadway (966-7753). "Works on Paper: Selections from the Garner Tullis Workshop," with prints by Goldberg, LeBrun, Scully, Tucker, Walker; through 7/14.

BEITZEL—113 Greene St. (219-2863). Works by gallery artists; through 7/31.

BERNARDUCCI—560 Broadway (334-0982). Small-scale paintings, drawings, sculpture, and photography by Carey, Davis, Hannock, Li-Trincere, Wong, Wasow, others; through 7/30.

BRANDT—568 Broadway (431-1444). Works by Beaumont, Fuss, Jones & Ginzel, Minter, Simpson; through 7/23.

BURGIN—270 Lafayette St. (219-8379). Works by Graham, Hajamadi, Pitz, Ruppersberg, Saret, Tasset, Welling; through 7/30.

BUSTAMANTE—560 Broadway (226-2106). Works by Chusit, Jemseby, Ohana, Quigly, Schaefer, Wallace, others; 7/6–8/6.

CAVIN-MORRIS—100 Hudson St. (226-3768), by appointment in August. Works on paper by Outsider artists, including Bowles, Finster, Murray, Yoakum; others; 7/7–9/10.

CONE—560 Broadway (431-7017). State, trial, and working proofs by Bluhm, Cheng, Fisher, Heeks, Humphrey, Johnson, Kapp, Rand, Seborovski; through 7/30.

COOPER—155 Wooster St. (674-0766), Mon.–Fri. 10–5. Works by gallery artists; through 7/30.

CROWN POINT PRESS—568 Broadway (226-5476), Mon.–Fri. 9:30–5:30. "Related to Landscape," with prints by Brice, Gornik, Mangold, Steir, Thiebaud, others; 7/9–8/20.

CUTLER—164 Mercer St. (219-1577). Works by Banicki, Carrino, Elaine, Goode, Pfister, Shechet, Wolff; through 7/29.

DAVIDSON—415 W. Broadway (925-5300). Still life paintings by Anthony, Deichler, Goodman, Miller, Stave; 7/6–9/2.

DONAHUE—560 Broadway (226-1111). Works by Jim C, Goodfellow, Hamel, Mekul, Lamson, Lee, R.V., Vengrow; through 7/30.

DRAWING CENTER—35 Wooster St. (219-2166). "Creative Copies: Interpretive Drawings from Michelangelo to Picasso"; through 7/23.

EINSTEIN—591 Broadway (226-1414). Works by Awalt, Berkeley, Bramson, Cornell, Faden, Parness, Pekarsky, Plotkin, Sallick, Sleigh, Sullivan, Waid; through 7/30.

ESMAN—70 Greene St. (219-3044), by appointment only in August. "Looking at New Work," with works by Bowling, Crawford, Hoke, Hristoff, Pfister, Zito; through 9/10.

FAWBUSH—568 Broadway (966-6650), Mon.–Fri. 10–6. Paintings by Aljian, Brazelton, Powley, Rose, Smith, Wilcox; through 7/27.

GLADSTONE—99 Greene St. (431-3334). Works by Mapplethorpe, Prince, Ruff, Wall; through 7/29.

HANSON—415 W. Broadway (334-0041). Works by Carrino, Christian, Clough, Hoerlein, Kass, Keister, Lehndorff & Trulzsch, McNeil, Moses, Orr, Royston; 7/6–8/20.

HOFFMAN—429 W. Broadway (966-6676). "The Acme Studios," with works by Magill, Said, Shiraishi, Treister; through 7/29.

KOURY WINGATE—578 Broadway (966-5777). Paintings and sculpture by Blair, General Idea, Herold, Laub, Smith, others; through 7/22.

LANG & O'HARA—568 Broadway (226-2121), Mon.–Fri. 10–5:30. "Accrochage," with works by Albers, Cheng, Dedecker, Desiderio, Hill, Spear, Whisler, Wiley; through 7/30.

LIGUORI—93 Grand St. (334-0190). Works by Barth, Casey, Dill, Hsiao, Serra, others; through 7/30.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). "Billboards," by Dennis, Feininger, Helander, Palaia, Siskind, others; through 7/23.

LORENCE-MONK—568 Broadway (431-3555), Tue.–Fri. 11–5. "Objects," by Artschwager, Beuys, Duchamp, Holzer, Johns, Kounellis, Lemieux, Nauman, Raetz, Man Ray, Skoglund, Uglow; 7/7–29.

MARCUS—578 Broadway (226-3200), Tue.–Fri. 10–6. Works by Adams, Butter, Drake, Ess, Innerst, Larmon, Shaver, Tansey, Zwack, others; through 9/3.

MILLIKEN—98 Prince St. (966-7800), closed Sat. in July. Works by Bittleman, Castle, Currier, Deihl, Hawley, Saba, others; through 7/15.

NOLAN—560 Broadway (925-6190), Mon.–Fri. 11–5. Drawings by Cahn, Lupertz, Penck, Polke, Rainer; 7/7–29.

NOSEI—100 Prince St. (431-9253). "Mutations," with paintings and works in other media by Alexander, Brenner, Byron, DiBenedetto, Lang, Parrino, Hodgkins, others; through 9/15.

PEARL—420 W. Broadway (966-5506), Tue.–Fri. 10–5:30. "New in New York: 1988 Summer Invitational," with works by Carswell, Gustin, Nolet, Robin; 7/7–8/12.

PENINE HART—105 Hudson St. (334-3522). Small works by Banks, Brooker, Conte, Hoeflich, Kezur; through 7/30.

PERLOW—560 Broadway (941-1220), Mon.–Fri. 10–6. "New Talent," with paintings, sculpture, and drawings by 12 artists; 7/6–9/10.

PROTETCH—560 Broadway (966-5454). Works by Arakawa, Jensen, LeWitt; through 7/15.

RASTOVSKI—560 Broadway (966-4571). Works by Herrera, Infinite, Salvatori, Segovia, Sokic, Gonzalez-Torres, Young K; through 7/16.

ROSENBERG—115 Wooster St. (431-4838). "The Landscape: Real and Imagined," with paintings and works on paper by Allen, Lerner, Pinette; through 7/30.

SANDER—51 Greene St. (219-2200). Sculpture by Cantwell, Eckert, Henderson; through 7/11.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Works by Baptiste, Breder, Caranicas, Eddy, Luce, Rivera, others; through 8/12.

SHAINMAN—560 Broadway (966-3866). "David and Goliath," with works by Bowen, Ceccobelli, Coyne, Dean, Raymond, Snow, others; through 7/29.

SHAPOLSKY—99 Spring St. (334-8172). Works by gallery artists; through 7/30.

SHARPE—152 Wooster St. (777-4622), Mon.–Fri. 10–6. Works by Henderson, Rosenberg, Williams, Wood; through 8/30.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Lemon, Liepelt, Lowe, Spear; through 7/16.

STUX—155 Spring St. (219-0010). "Summer Review," with works by Amar, Anderson, Carroll, Floersch, Gendron, Quentel, Starn Twins; through 7/31.

SZOKE—591 Broadway (219-3510). Prints by Japanese artists, and folding screens by invited artists; through 7/30.

TOLL—146 Greene St. (431-1788). Paintings by Fishman, Mitchell, Reed; through 7/28.

TWINING—568 Broadway (431-1830). Works by Benca, Dehner, Hockney, Messer, Tress, Willis, Wofford, others; through 8/15.

VIAFORA—568 Broadway (925-4422). Works by Calaway, Kahn, McFayden, Rawls, others; through 7/30.

WEBER—142 Greene St. (966-6115). Works by Boetti, Cooper, McCollum, Walther; through 7/25.

ZARRE—379 W. Broadway (431-3456). Recent abstract paintings by Barth, Boyd, Crile, Ohlson, Swain, Thorne, others; through 7/30.

Other

ART IN THE ANCHORAGE—Cadman Plaza West and Front St., Brooklyn (212-619-1955), Thu.–Sun. 1–6. Eight large-scale installations by nine artists and architects; through 7/17.

BMW—Park Ave. at 51st St. (573-2000), Mon., Tue., Thur., Fri. 10–6, Wed. 12–8, Sat. 12–6. Works that celebrate nature, by Benglis, Doner, Kelly, Mazur, Smyth, Woodman, others; through 9/15.

F.I.T.—227 W. 27th St. (935-3960). Entries for the New York Waterfront Competition, sponsored by the Municipal Art Society; through 7/30.

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works by Gross, Kleinholz, Soyer, Weber; through 8/31.

I.S.D.—305 E. 46th St. (265-6511), Mon.–Fri. 9–5. Works by 12 contemporary Brazilian artists; through 9/17.

LEDISFLAM—108 N. 6th St. (718-388-9055), Wed.–Sun. 12–6. "Big Drawings," by Acheson, Harrison, Jones, Koorland, Engels; through 7/24.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.–Fri., 8–6. "City Folk: Ethnic Traditions in the Metropolitan Area"; through 9/9.

PRIVATBANKEN—20 W. 55th St. (751-0714). Forty Danish posters made between 1910–40, by Andersen, Brasch, Bogelund, others; through 7/16.

PROSPECT PARK—Brooklyn (718-287-3474). "Step One: The Sculpture Walk in Prospect Park," with works by Bills, James, Masters, Neal; through 10/30.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-448-2500), $1 donation. "Snug Harbor Sculpture Festival"; through 10/2.

PHOTOGRAPHY

ARSENAL—Fifth Avenue and 64th St., in Central Park. "Central Park Photography Biennial"; through 7/13.

BURDEN—20 E. 23rd St. (505-5555). "Swimmers," with photographs by Archibald, Callahan, Erwitt, F. Fonssagrives, Metzker, Munkasci, Plachy, Saltzman, others; through 7/30.

JOAN FONTCUBERA—Four series of frottograms by this Spanish photographer whose works are also on exhibit at MOMA; 7/12–8/19. Zabriskie, 724 Fifth Ave. (307-7430).

LEE FRIEDLANDER—Twenty-seven photographs from his book, *Cray at Chippewa Falls;* through 7/15. New York University, Tisch School of the Arts, 721 Broadway (998-1930).

KAREKIN GOEKJIAN—568 Broadway (226-2251). Photographs of man made structures or ruins in nature; through 7/28. Pfeifer, 568 Broadway (226-2251).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. Through 7/20: "Josef Koudelka"; "William James Stillman: Poetic Localities." Through 7/24: "Amazon: Self-Portraits by Miep ter Hoeven."

I.C.P./MIDTOWN—77 W. 45th St. (869-2159), Mon.–Fri. 11–6, Sat. 12–5, Sat. 12–5. Free. Through 7/16: "Private Enemy-Public Eye: The Work of Bruce Charlesworth."

PEGGY JARRELL KAPLAN—Portraits of choreographers performing, and visual artists; through 7/20. Feldman, 31 Mercer St. (226-3232).

LIEBERMAN & SAUL—155 Spring St. (431-0747), Tue.-Fri. 10-5. Photographs by Berman, Laster, Modica, Moore, Novak, Ross, Schlesinger, others; through 7/30.

NEIKRUG—224 E. 68th St. (288-7741), Wed.-Sat. 1-6. "Rated X," with works by Gatewood, Hujar, Kennedy, Kertesz, Mapplethorpe, Polen, Rosen, Stone, Tress, Witkin, others; through 7/30.

PAUL OWEN/KAREN HALVERSON—Black-and-white photographs of small towns in the Catskills/Color photographs of New York. Through 7/23. Witkin, 415 W. Broadway (925-5510).

ANDREW SEMEL/BRUCE WRIGHTON—Photographs of cemeteries, gardens, and statues in Tuscany/Photographs of architecture in and around Binghamton, N.Y. Through 7/31. 92nd Street Y, 1395 Lexington Ave. (427-6000).

STALEY-WISE—177 Prince St. (777-1590). Color and black-and-white photographs by Dahl-Wolfe, Horst, Turbeville, Weston, others; through 7/31.

SUSAN SHAPIRO—Fifty black-and-white photographs of belly dancers by a photographer who is also a belly dancer; through 9/9. Lincoln Center Library, 111 Amsterdam Ave., at 65th St. (870-1630).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 7/6-7 at 9: Terry Galloway in "Out All Night and Lost My Shoes." $8. 7/8-10 at 9: Danny Mydlack in "How to Win Friends and Influence People." $8. 7/8 at 10:30: Dancenoise and Pat Olesko. $8. 7/9 at 10:30: Carmelita Tropicana and Rinde Eckart. $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8). Through 9/4: "Architectural Art: Affirming the Design Relationship."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds . . . Through 9/25: "The Once and Future Korea." Through 8/7: "In the Realm of the Wild: The Art of Bruno Liljefors." Through 8/7: "Australia: A Bicentennial Celebration." Through 8/15: "Pre-Columbian Art from the Ernest Erickson Collection."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 9/15: "The Afghan Folio: Photographs by Luke Powell." Through 8/23: "The Real, the Fake, and the Masterpiece."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. $1.50, students and seniors $1. Through 8/23: "Return to the Figure: Three Studies—Philip Guston, Jean Helion, Irene Rice Pereira." Through 8/21: "Italy: One Hundred Years of Photography."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . . 58 Sculptures by Rodin . . . Through 12/88: "The Hillman Foundation Collection of Modern French Painting. Through 9/5: "A New Brooklyn Museum: The Master Plan Competition." Through 7/25: "Jenny Holzer: Grand Lobby Installation." Through 7/11: "Gordon Matta-Clark: A Retrospective." Through 9/19: "French Painting From the Brooklyn Museum and Hillman Collections." 7/6-10/10: "Curator's Choice: Appropriation and Syntax: The Uses of Photography in Contemporary." 7/7-9/7: "In Haiti: Photographs by Walter Rosenblum."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. $2.50; students and seniors, $1.50. Through 10/9: "The Art of Collecting African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. $3; seniors and students $1.50; free Tue. after 5. Through 9/18: "The Outdoor Chair." Through 9/25: "Spectacle and Illusion: Design at the Paris Opera." Through 8/28: "Ceramics of the Weimar Republic, 1919-1933." Through 9/25: "Annual Reports."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. $2, students and seniors 50¢; Sun. 1-6: $3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. $4.50, students and seniors $2.50; free Tue. 5-7:45. Through 9/18: "Modern Treasures From the National Gallery in Prague." Through 9/11: "Georges Braque." Through 9/4: "Recent Acquisitions."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. $4, seniors and students $2. Through 10/2: "From Emptiness—Sinai, Hanegev, Midbar Yehuda: Photographs by Stuart Klipper." Through 9/1: "Time and Memory: Video Art and Identity."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing and the Iris and Gerald B. Cantor Roof Garden . . . The Arts of Japan . . . The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts . . . Boscotrecase: Wall Paintings from Ancient Rome . . . Louis XIV Bedroom and Adjoining Entrance Gallery . . . Charlotte C. and John C. Weber Galleries for Ancient Chinese Arts . . . André Mertens Galleries for Musical Instruments . . . Through 7/10: "Art of the Dogon: Selections From the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections From the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." Through 12/31: "It All Begins With a Dot: Exploring Lines in 20th-Century Art." Through 7/31: "Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art." Through 7/31: "The Bauhaus Portfolios." Through 9/4: "From Mountains and Islands: Recent Costume Institute Acquisitions from Asia." Through 9/25: "José Campeche and His Time." Through 8/14: "David Hockney: A Retrospective." **The Cloisters,** Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation $3. Through 8/21: "Beatrix Potter." Through 8/21: "Rosenbach Abroad: In Pursuit of Books in Private Collections." Through 8/21: "Alexander Pope, 1688-1744."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.-Sun. 11 a.m.-5. Free. Through 9/30: "Emblems of His City: Jose Campeche and San Juan." Through 9/30: "Growing Beyond: Women Artists From Puerto Rico."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 8/16: "Garry Winogrand." Through 7/10: "A Body of Work: Photographs By John Coplans." Through 7/17: "In Honor of Toiny Castelli: Drawings From the Toiny, Leo, and Jean-Christophe Castelli Collection." Through 9/6: "The Modern Poster." Through 8/30: "Deconstructivist Architecture." Through 8/9: "Projects: Joan Fontcuberta/Pere Formiguera."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.-Sat. 10 a.m.-5; Sun. 1-5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 9/29: "Homage to Yocaju: Contemporary Art of Borinken."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 8/28: "Blatas and His New York World of Music and Theater." Through 2/12/89: "City Play." Through 7/31: "The Reluctant Pillar: New York Ratifies the Constitution." Through 11/13: "A Child's View: Pastimes in the City."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). $2.50, seniors and students $2. Through 7/31: "The Experimental Tradition: 25 Years of American Architecture."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri.-Sat. noon-8. Closed Mon.-Tue. Suggested admission $2.50, $1.50 seniors and children. Through 7/10: "Markus Raetz: Work from 1970-1988." Through 7/10: "Ave...Morituri te salutant"—installation by Maxine Hayt."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. $2; children $1. "Audubon Watercolors." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America. Through 7/15: "Lavish Interiors of 19th-Century New York." Through 8/21: "The Rise and Fall of New York: Building and Unbuilding Manhattan."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.-6. Through 9/17: "Anniversaries and Acquisitions." Through 9/3: "Timeless Tales: Three Centuries of Children's Books from The New York Public Library." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 9/17: "Come On and Hear: The Songs of Irving Berlin." Through 8/24: "The Playwrights' Producing Company: Experiment on Broadway."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, N.Y. (718-204-7088). Wed. and Sat. 12-5. Contribution suggested. A collection of over 350 works by the renowned sculptor.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. Through 9/30: "The Making of the Panorama of the City of New York: An Exhibition Documenting the History of the World's Largest Scale Model." Through 8/23: "New Visions: James Little, Whitfield Lovell, Alison Saar."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. $4, seniors $2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II" . . . "Calder's Circus." Through 7/17: "Vital Signs: Organic Abstraction." 7/8-9/11: "Manierre Dawson." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 7/7: "Real Faces." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art. Through 8/25: "Joshua Johnson." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.-Fri. 11 a.m.-6. Free. Through 7/13: "Made in the Sixties: Painting and Sculpture from the Permanent Collection of the Whitney Museum of Art."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/15. **Christie's East**—219 E. 67th St. (606-0400). 7/12 at 10 am.: "Furniture, Animation Art, and Decorations, Including Art Nouveau-Art Deco." On view from 7/9.

DOYLE—175 E. 87th St. (427-2730). 7/13 at 10 a.m.: "Victoriana." On view from 7/9.

GREENWICH—110 E. 13th St. (533-5550). 7/11-30: "Tag Sale."

PHILLIPS—406 E. 79th St. (570-4830). 7/12 at 1:30: "Affordable Watches." On view from 7/8.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 7/13 at 10:15 a.m. and 2: "Arcade Auction: Furniture and Decorations." On view from 7/6.

MUSIC AND DANCE

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MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-6770); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, July 6

LONDON SINFONIETTA, Esa-Pekka Salonen conductor; pianist Paul Crossley, violinist Gyorgy Pauk. N.Y. International Festival of the Arts. Lutoslawski's *Chain 1;* Matthews's *Sun's Dance;* Janacek's *Concertino.* Alice Tully Hall at 8. $20.

HIGH VOLTAGE VOCALISTS—"Vocal Voyages" series; Joan La Barbara in a collaboration with artist Judy Chicago, *Prologue to the Book of Knowing . . . and of Overthrowing* (world premiere); Shelley Hirsch, vocalist-composer-performance artist, with keyboardist-composer David Weinstein, in *Power Muzak* and *Mercurius Wagon,* featuring an acoustic foot-controlled pipe organ, the creation of sculptor Horst Rickels; Frank Royon Le Mee (N.Y. debut) in *Rituals for St. Sebastien.* Merkin Concert Hall at 8. $12.

TORU TAKEMITSU AND SOUND SPACE ARK—The composer and the ensemble, with his music, also works by other Japanese and American contemporaries. N.Y. International Festival of the Arts. Tonight: works by Rai, Ishii, Ichiyanaga, Takemitsu, Kondo, Satoh. Japan Society, 333 E. 47th St. (752-3015), at 8. $20.

JIMMY BUFFETT/CORAL REEFER BAND—Concerts on the Pier, Twelfth Ave. and 44th St. (249-8870), at 7:30 (doors open at 6). $15.

SOUND ESCAPES!—"Voices on the Edge"—vocalist Ellen Christi, cellist Martin Schutz, drummer Tom Bruno. Music includes several new works. Roulette, 228 W. Broadway (678-2225), at 9. $5.

CONCERT POPS OF LONG ISLAND, Dean Karahalis conductor. Austin J. Tobin Plaza, World Trade Center, Church St. between Liberty and Vesey, at 12:15. Free.

9TH STREET STOMPERS—Dixieland dance band. Union Square Park pavilion, Fourth Ave. and 14th–17th Sts., at noon. Free.

DAVID LOPATO & ENSEMBLE—Music from a variety of cultures. 1 Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15. Free. (Rain date, 7/7.)

VINCE GIORDANO AND THE NIGHTHAWKS—Big-band swing music. Battery Park City Esplanade at the "Upper Room" sculpture, Albany St., at 12:30. Free (rain date Thur.)

NOONDAY CAFE—Outdoors in the churchyard at Trinity Church, Broadway and Wall St. Today at 12:30: the Rick DePofi Band; jazz.

JULIUS GROSSMAN ORCHESTRA—Violinist Christine Sohn. Beethoven, Saint-Saens, Mozart. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

Thursday, July 7

LONDON SINFONIETTA, Esa-Pekka Salonen conductor. Varese's *Octandre;* Birtwistle's *Secret Theatre;* Britten's *Sinfonietta,* Op. 1; Schoenberg's Chamber Symphony No. 1. N.Y. International Festival of the Arts, Alice Tully Hall at 8. $20.

CHILINGIRIAN STRING QUARTET—Group from London. N.Y. International Festival of the Arts. Elgar's Quartet in e; Britten's Quartet No. 3; Tippett's Quartet No. 2. 92nd Street Y at 8. $13–$17.50.

SIBELIUS ACADEMY QUARTET—Group from Finland. N.Y. International Festival of the Arts. Vladimir Agopov's Quartet No. 2 (world premiere); Ravel's String Quartet; Sibelius's *Intimate Voices.* Merkin Concert Hall at 8. $12.

TORU TAKEMITSU/SOUND SPACE ARK—See 7/6. Tonight: works by Kai, Kitazume, Takemitsu, Matsudaira, Ishii, Yuasa, Kondo, Tenny.

DMITRI BERLINSKI, violinist (winner, Montreal International Music Competition), with pianist Anna Balekerskaya. Works by Ysaye, Prokofiev, Szhedrin, Falla, Fallic, Szymanowski. N.Y. International Festival of the Arts. Recital postponed from 6/21 (tickets honored). Weill Recital Hall at Carnegie Hall at 8. $10.

DOUDOU NDIAYE ROSE, percussion orchestra and dancers from Senegal/**LES AMAZONES,** all-women pop band from Guinee. N.Y. International Festival of the Arts. Beacon Theater, Broadway and 74th St. (496-7070), at 8. $20.

LES PETITS CHANTEURS DE NEUILLY—Sacred music and folk songs. St. Vincent de Paul Church, 123 W. 23rd St. (243-4727), at 8. Offering.

MUNICH GUITAR QUARTET—American-debut tour. St. Mark's Park, Second Ave. and 10th St., at 12:30. Free.

PHILIP THOMSON, pianist. Music of Scriabin and Liszt. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

NANCY MARANO—Jazz. Steps of City Hall at 12:15. Free.

NOONDAY CAFE—See 7/6. Today at 12:30: Mark Morganelli and the Jazz Forum All-Stars.

JOHN WEISS JAZZ—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BROOKLYN PHILHARMONIC, Tania Leon conductor; with Tony Bennett. Midwood Field, E. 15th and 17th Sts., between Aves. K and L, Brooklyn, at 8. Free. Rain space, Whitman Hall, Brooklyn College, near Flatbush and Nostrand Aves.

BARGEMUSIC—Pianist Hakin Austbo, violist Paul Coletti, cellist Charles Curtis, bassist John Feeney, violinist Carmit Zori. Bottesini's Grand Duo: Debussy's *Estampes;* Schubert's Quintet in A, "Trout." Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

THE SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Far Rockaway, Queens, at 7. Free.

Friday, July 8

ST. LOUIS SYMPHONY, Leonard Slatkin conductor; pianist Emanuel Ax. N.Y. International Festival of the Arts. Barber's *Medea's Meditation* and *Dance of Vengeance;* Schwantner's Piano Concerto; Copland's *Appalachian Spring.* Avery Fisher Hall at 8. $10–$25.

BILLY OCEAN, with Brenda Russell. Radio City Music Hall at 8. $20, $25.

STEEL PULSE—Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

TORU TAKEMITSU/SOUND SPACE ARK—See 7/6. Tonight: music by Hachimura, Takahashi, Yamaguchi, Kondo, Marcus, Cage, Takemitsu.

PHILIP KENYON, organist. Music of Bach, Vierne, Franck. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $5.

NOONDAY CAFE—See 7/6. Today at 12:30: Bigfood Orchestra.

SEUFFERT BAND, George F. Seuffert conductor. Bowling Green Park at 12:15. Free.

SUMMERSTAGE—See Dance, below.

SUMMERGARDEN—Open house at the Museum of Modern Art Sculpture Garden, 6–10 p.m.; concert at 7:30. Enter at 14 W. 54th St. Summer-long tribute to composer John Cage: his music, music of composers who have influenced him, and works by others influenced by him. Tonight: a Juilliard School pianist, Araceli Chacon, plays music by Satie, Cage, Schoenberg, Hauer, Webern. Free.

EMPIRE LOISAIDA—Brazilian and American samba carnival-parade band. New York International Festival of the Arts. World Trade Center Austin J. Tobin Plaza at 12:15. Free.

PAT KELLY AND FRIENDS—Music, poetry, dance. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

QUEENS SYMPHONY ORCHESTRA, John Covelli conductor. "Concerts on the Green"; Rodgers, Gershwin, Berlin, Cohan, Lloyd Webber. Baisley Pond Park, Foch Blvd. and 155th St., Jamaica, at 7:30. Free.

SUMMER SYMPHONY CHORUS, Stephanie Sands conductor. Works by Barber, Morely, Persichetti, Thompson. Queens College Rathaus Recital Hall, LIE and Kissena Blvd., Flushing (718-631-9032), at 8. $3.

CELEBRATE BROOKLYN—Prospect Park Bandshell, 9th St. and PPW, at 8. Women's Music Festival Tonight: Casselberry-DuPree/Edwina Tyler & A Piece of the World. $1 donation. Rain date 7/9 at 3.

JULIUS GROSSMAN ORCHESTRA—See 7/6. Tonight at Kissena Park, Oak Ave. and 164th St., Flushing.

RAGING SLAB—Beach Blanket Bingo concert. Sideshows by the Seashore, Boardwalk and W. 12th St., Coney Island, Brooklyn, at 8. $5.

Saturday, July 9

ST. LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor; violinist Elmar Oliveira. N.Y. International Festival of the Arts. New work by Druckman; Janacek's *Danube;* Barber's Violin Concerto; Bartok's Concerto for Orchestra. Avery Fisher Hall at 8. $10–$30.

BARTOK QUARTET—N.Y. International Festival of the Arts. Bartok's Quartets Nos. 3, 6, and 4. 92nd Street Y at 8. $13–$17.50.

ERASURE—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $15.

BILLY OCEAN/BRENDA RUSSELL—See 7/8.

HARRY CHAPIN MEMORIAL CONCERT—Tom Chapin, Stephen Chapin, Jim Chapin, Howard Fields, John Wallace, with guest Tom Paxton. World Hunger

Year presentation. Town Hall at 8. $18 or, with $100 tickets, the concert and following party.

TRADITIONAL MUSIC AND DANCE FROM THE USSR—A troupe of 35 musicians and dancers, including an Estonian bagpipe duo and a men's choir from Georgia. Symphony Space at 8. $12.50–$17.50.

ZUSAAN KALI FASTEAU, composer-instrumentalist-4 octave vocalist, with original music from Asian and African traditions. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8 and 10. $10.

SUMMERPIER—South Street Seaport, Pier 16, Fulton St. and the East River (669-9424), at 6:30; seating at 6 (take a blanket). Free. Tonight: Guitarists Carlos Barbosa-Lima and Sharon Isbin/Emilian Sichkin: *Concerto for Astronauts* (world premiere).

METROPOLITAN SOLOISTS—Music of Mozart, Farkas, Handel, Weber. Morris-Jumel Mansion, Roger Morris Park, a half-block east of 160th St. and St. Nicholas Ave. (923-8008), at 2:30. Free.

SUMMERSTAGE—Central Park Naumburg Bandshell, 72nd St. mid-park. Today at 3: Jonathan Richman, singer-guitarist/Pianosaurus, with music on Smurfocasters and other toy instruments. Free.

SUMMERGARDEN—See 7/8.

BROOKLYN PHILHARMONIC, Tania Leon conductor; Oliver Lake and the World Saxophone Quartet. Music of Lake, Bluiett, Jenkins, Abrams, Ellington, and jazz by the quartet. Ft. Hamilton, 101st St. and Ft. Hamilton Pkwy., Brooklyn, at 8. Free. Rain space, Ft. Hamilton High School, Shore Rd. and 83rd St.

QUEENS SYMPHONY ORCHESTRA—See 7/8. Tonight at Forest Park, Woodhaven Blvd. and Forest Park Drive, Queens.

CELEBRATE BROOKLYN—See 7/8. Tonight: Jane Ira Bloom/Adrienne Torf. Rain date, 7/10 at 3.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

RONNIE MILSAP—Country music in "Summersounds" series. Snug Harbor South Meadow, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $15 at gate, $12 in advance; children under 12 free, with adult.

Sunday, July 10

CARTER BREY, cellist, with pianist Barbara Weintraub. Music by Diamond (world premiere), Piazzolla (N.Y. premiere), Kirchner (N.Y. premiere), Rachmaninoff. N.Y. International Festival of the Arts. Town Hall at 7:30. $10, $15.

FRITS REYNAERT, carillonneur, from the Netherlands. Transcriptions of works by Caroso, Handel, Villa-Lobos, Tarrega; works by DeKlerk, Adriaenssen, Dijker. Riverside Church, the Drive at 122nd St., at 3. Free.

SUMMERSTAGE—See 7/9. Today at 3: Beausoleil, with Michael Doucet on the Cajun fiddle.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

WHEN THE SPIRIT SAYS SING—Celebration of the achievements of black artists. Don Oliver performs spirituals, blues, gospel, and jazz; he'll also talk about the various forms of his music. Queens Museum, Flushing Meadow N.Y.C. Building, Flushing (718-592-5555), at 2. Free with museum admission: $2, seniors and children over 5 $1.

BARGEMUSIC—See 7/7. Today at 4.

CELEBRATE BROOKLYN—See 7/8. Tonight: Sina/A Celebration of South African Women with singers and dancers. Rain date, 7/11 at 8.

Monday, July 11

PLACIDO IN THE PARK—Closing event of the First New York International Festival of the Arts. American Symphony Orchestra, Xavier Rist; Placido Domingo, Linda Ronstadt, Gloria Estefan, other singers. The evening will close with fireworks. Central Park, Great Lawn, at 8. Free.

GERARD REUTER, oboist/**LINDA KOBLER,** harpsichordist. Music by Handel, Aubert, Telemann. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

NOONDAY CAFE—See 7/6. Today at 12:30: Yalah Ensemble, with Mideastern music.

WEST VILLAGE CHORALE SUMMER SING—Garyth Nair conducts an open reading of Orff's *Carmina Burana.* Church of St. Luke in the Fields, 487 Hudson St. near Christopher St., at 7:30. $5, seniors $3.

O'JAYS AND THE WHISPERS—Opening of Martin Luther King Jr. Concert series. Wingate Field, Winthrop St. between Brooklyn and Kingston Aves., Brooklyn, at 7:30. Free.

JULIUS GROSSMAN ORCHESTRA—See 7/6. Tonight at Dreiser Community Center, 177 Dreiser Loop, Co-op City, Bronx.

SEAPORT LINE JAZZ CRUISE—Weekly sailing on the *De Witt Clinton* or the *Andrew Fletcher.* Tonight, on the latter: Ray Barretto. Pier 16, South Street Seaport and the East River (406-3434). Sailings at 7 and 10 for two-hour rides; $18, in advance $16.

Tuesday, July 12

MOSTLY MOZART FESTIVAL—Opening concert of the summer. Festival Orchestra, Gerard Schwarz conductor; pianist Vladimir Feltsman, mezzo-soprano Frederica von Stade. Overture to Mozart's *Die Entfuehrung aus dem Serail;* arias from Mozart's *La Clemenza di Tito* and *Le Nozze di Figaro;* Haydn's Symphony No. 100, "Military"; Mozart's concert aria "Ch'io mi scordi di te"; Mozart's Piano Concerto No. 27. Avery Fisher Hall at 8. $13–$25. Repeat on Wed., 7/13. **Note:** at noon Tue., free rehearsal of part of the program.

DION, with Ronnie Spektor. Concerts on the Pier, 45th St. and Twelfth Ave. (249-8870), at 7:30. $15.

MUNICH GUITAR QUARTET—Music by Bach, Ibert, Falla, others; also the premiere of *Portrait Six,* by the Quartet; choreography by Wendy Osserman and Lynn Parkerson. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 7:30. Free.

LINKOPING UNIVERSITY MALE CHOIR, Hans Lundgren conductor; mezzo-soprano Ingrid Haking Raaby. Swedish songs, folk songs, and contemporary music. NYU University Theater, 35 W. 4th St., at 3. **Note:** also in the U.N. Visitors Lobby, at 12:30. Both free.

MARY JO PAGANO, pianist. Works of Brahms, Bach. Trinity Church, Broadway at Wall St., at 12:45. Free.

ROBERT BONFIGLIO, harmonica player, with a string quartet and a guitarist. Damrosch Park, Lincoln Center, at 7. Free. Broadcast on WQXR.

PARK SWING BAND—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

BILL TURNER—Country and western music. Steps of City Hall at 12:15. Free.

NOONDAY CAFE—See 7/6. Today at 1:30: flutist-saxophonist Tim Moran; percussionist Tony Vacca.

NEW YORK CHORAL SOCIETY SUMMER SING—Amy Kaiser conducts open readings of Orff's *Carmina Burana* and Haydn's *Theresienmesse.* CAMI Hall, 165 W. 57th St., at 7:30. $6, including refreshments and use of a score.

JULIUS GROSSMAN ORCHESTRA—See 7/6. Tonight: Bronx Park East at Lydig Ave. Rain space, Bronx House, 990 Pelham Pkwy. South.

Summer Music Out of Town

CARAMOOR—Near Katonah, N.Y. (914-232-5035). 7/7 at 4:15: St. Luke's Chamber Ensemble; Crumb, Hummel, Brahms; $20. 7/8 at 9: St. Luke's Chamber Ensemble; Mozart program; $20. 7/9 at 8:30: Orchestra of St. Luke's, Julius Rudel conductor; guitarist Christopher Parkening, French-hornist Joseph Anderer; Poulenc, Vivaldi, Mozart, Rodrigo, Schubert; $10–$27.50. 7/10 at 5:30: Clarinetist Richard Stoltzman, pianist Irma Vallecillo; Debussy, Schumann, Prokofiev, Sculthorpe, Bernstein; $20.

CHARLES IVES CENTER FOR THE ARTS—Western Connecticut State Univ., Danbury (203-797-4002). 7/9 at 8: Ives Symphony Orchestra, Jens Nygaard conductor; 18th-century classics; $13, $16; lawn, $10; rain date 7/10.

FRIENDS OF THE ARTS—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061). 7/9 at 8: Count Basie Orchestra; $15, $17.50; lawn, $7.50.

JERSEY JAZZ—Jersey City Pier at Exchange Pl. 7/7 at noon: Houston Person, Etta Jones; free.

JONES BEACH THEATER—Wantagh, L.I. (516-221-1000). 7/8 at 8: Dion/Leslie Gore/Johnny Maestro & Brooklyn Bridge; $18.50. 7/9 at 8: Julio Iglesias; $20, $22.50.

LYNDHURST SUNSET SERENADES—Lyndhurst Estate, Tarrytown (914-679-7277). 7/9, 10 at 6: Columbus Brass Quintet/The Rude Girls; concerts on the man-

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sion's porches; $5, parking $2.

MINNEWASKA CHAMBER MUSIC SOCIETY—Nassau County Museum of Fine Art, Northern Blvd., Roslyn, L.I. (516-735-7596). 7/9 at 8: "From Baroque to Blues"; Handel, Clara Schumann, Bolling; $7, students/seniors $5.

ON THE NORTH SHORE—At **Inter-Media Art Center,** 370 New York Ave., Huntington, L.I. (516-549-2787), 7/9 at 9: Jazz pianist Ahmad Jamal; $15 . . . At **Heckscher Park,** Prime Ave. and 25A, Huntington—7/6 at 8:30: Huntington Community Band, "The American Spirit"; free. 7/7 at 8:30: Huntington Men's Chorus, Charles Shipe conductor; Irving Berlin tribute; free. 7/10 at 8:30: Huntington Choral Society, Brian Suits conductor-pianist; dancer Anne Kessler, others; "Starlight Cabaret"; free. 7/12 at 8:30: Clem DeRosa and orchestra, with saxophonist Bob Mintzer; free. At **Village Park,** Northport Harbor, 7/7 at 8:30: Northport Community Band; free.

RUTGERS SUMMERFEST, "Invitation to Romance." Douglass Campus, Rutgers, New Brunswick, N.J. (201-932-7511). 7/8 at 8: Metropolitan Opera, Puccini's *Turandot* (outdoors); free. 7/9 at 8: Season gala, an evening with Clara Schumann; $18. 7/11 at 8: Tokyo String Quartet; $18. 7/12 at 8: Charles Wuorinen, contemporary music; $12.

SUMMERFARE—SUNY at Purchase, N.Y. (914-253-5900). 7/9, 10 all day: "Explorations" weekend; London Sinfonietta, new music from Britain; $100 includes both days' workshops, concerts (at 8), et al. 7/8, 13, 15 at 8:30, 7/17 at 2:30 and 7: Holland's Dansproductie in *Dubbelspoor;* $23. 7/8, 9, 15, 16 at 8:30, 7/10 at 7: Dancer Laurie Booth, composer-performer Harry de Wit in *A Bone to Pick;* $20.

VANDERBILT MUSEUM—Centerport, L.I. (516-261-5656). 7/9 at 8: Master Players of New York, Stephen Pomerantz conductor; violinist Florence Schwartz; Vivaldi, Bach, Haydn, Gershwin; $12.50. Picnic supper at 6, $6.75.

WATERLOO FESTIVAL—Waterloo Village, near Stanhope, N.J. (201-347-4700). 7/8 at 8:30: Chamber music at Princeton; Bach, Cowell, Walton, Debussy/Ravel, Ives, Dvorak; $10. 7/9 at 8:30: Orchestra conducted by James DePreist, pianist Rudolf Firkusny; Walker, Martinu, Rachmaninoff; $17.50, $22.50, lawn $10. 7/10 at 3: Waterloo Sampler, young musicians; free with Village admission: $7.50, seniors $5, 6–12 $3.

WESTBURY MUSIC FAIR—Westbury, L.I. (516-333-0533). 7/8 at 8: Emmylou Harris/The O'Kanes; $17. 7/9 at 8: Ferrante & Teicher, duo-pianists, with comedian Mason Williams; $17. 7/10 at 8: Buster Poindexter/Gilbert Gottfried; $20.

OPERA

New York City Opera

NEW YORK STATE THEATER—7/6–11/20. Tickets: $10–$44. 7/6 at 8: Lehar's *The Merry Widow,* Pallo conducting; Munro, Golden, McBride, Campana, White, Paul Austin Kelly (debut), McKee, Billings, Michael Rees Davis (debut), Lankston. 7/7 at 8: Puccini's *La Boheme,* Bergeson conducting; Ginsberg, Cusack, Grayson, Orth, Wexler, Opalach. 7/8 at 8: Mascagni's *Cavalleria Rusticana*/Leoncavallo's *Pagliacci,* Comissiona conducting; Richards, Eckhart, Russell, Algieri, Wangerin/Christos, Absalom, Elvira, Shaw, Richard Fracker (debut). 7/9 at 2: Mozart's *Die Zauberflote,* Comissiona conducting; Hynes, Rosales, McBride, Wilson, Dickson, Godshall, Fracker, Dworchak. 7/9 at 8: new production of Verdi's *Rigoletto,* Elio Boncompagni conductor; Esham, Marsee, Lloyd, Christine Meadows (debut), Burchinal, Leech, Dupont, Frank Curtis (debut), Green, Ledbetter, Richard Byrne (debut); Tito Capobianco director, sets and costumes by Carl Toms, lighting by Ken Tabachnick. No performances 7/10 or 7/11. 7/12 at 8: *Rigoletto.*

Other

RIGOLETTO, by Verdi. New York Grand Opera, fully staged production; Vincent La Selva conductor. Central Park's Naumburg Bandshell, 72nd St. mid-park. 7/7 at 7:30. Free.

DIE DREIGROSCHENOPER, by Kurt Weill, libretto by Bertolt Brecht. Concert version with the original orchestrations, marking the work's 60th anniversary. 1988 Princeton Festival Orchestra, chorus, Victor Symonette conductor; Stephanie Myszak, Peter McLaughlin, Barbara Leifer, Gregory Powell. Merkin Concert Hall. 7/9 at 9:30, 7/10 at 3. $15.

LA GENERALA, by Vives. New production of *The General's Wife,* a zarzuela with libretto by Perrin and Palacios. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). 7/9, 30 at 8; 7/17 at 3. $16.

OPERA NIGHT—Opening of this summer's Gazebo Concerts. Soprano Ilona Simon, mezzo-soprano Carla Wood, tenor Efren Puig, with duets, arias, trios. Washington Market Park, Greenwich and Chambers Sts. 7/11 at 6:30. Free.

LIGHT OPERA OF MANHATTAN—Through 7/17: *Give My Regards to Broadway,* adaptation of George M. Cohan's *Little Johnny Jones.* Playhouse 91, 316 E. 91st St. (831-2000). Wed.–Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. $17.50 Wed., Thur.; weekends $20. Seniors, students, children $12.

DANCE

The Paris Opera Ballet

METROPOLITAN OPERA HOUSE—Through 7/9. Tickets: $12–$48. 7/5 at 8; 7/6 at 2 and 8: *The Nutcracker.* 7/7, 8 at 8; 7/9 at 2 and 8: *Le Martyre de Saint Sebastien* (N.Y. premiere), by Robert Wilson and Susushi Hanayagi; music by Debussy; costumes by Frida Parmeggiani; set by Wilson and Xavier de Richmont.

The Royal Spanish National Ballet

METROPOLITAN OPERA HOUSE—7/11–16. Tickets: $9–$55. *Ritmos,* by Alberto Lorca; *Alborado del Gracioso,* by Jose Granero; *Flamenco,* featuring singers and guitarists; *Medea,* by Granero, music by Manolo Sanlucar. 7/11 at 7:30; 7/12–15 at 8; 7/16 at 2 and 8.

Pina Bausch Tanztheater Wuppertal

BROOKLYN ACADEMY OF MUSIC—Through 7/10. Tickets, $15–$30. N.Y. International Festival of the Arts. *Carnations:* 7/5, 7, 8, 9 at 8; 7/10 at 2. 30 Lafayette Ave. (718-636-4100).

Miracolo d'Amore

PUBLIC THEATER— 425 Lafayette St. (598-7150). Tue.–Sun. at 8; matinees Sat. and Sun. at 3. $20, except Fri. and Sat. nights $25.

Other

JUNGMIN JO—Korean folk-dance group. Thomson Hill Park, 43rd St. and Greenpoint Ave., Sunnyside, Queens. 7/7 at 7:30. Free.

MERCE CUNNINGHAM DANCE COMPANY—Preview of the company's *Five Stone Wind,* music by Cage, Kosugi, Tudor. World Financial Center Plaza, Battery Park City, west on Vesey St., behind the Winter Garden. 7/9, 10 at at 6. Free.

RITHA DEVI—Hindu dance. Federal Hall National Memorial, 26 Wall St. 7/6 at 12:30. Free.

SHE-BOPS AND SCATS—Program includes Laurie De Vito's *Times Past* and *Birth of the Blues.* Village Square Parks, Great Neck, L.I. (777-8067). 7/12 at 8 (rain date, 7/14). Free.

SOME SUMMER DANCING—7/6 at 6: **Oberlin Dance Company/San Francisco,** contemporary dance/**Douglas Dunn & Dancers,** in a reconstruction of *Matches,* sets by Mimi Gross/**Lenny Pickett & The Borneo Horns,** with "cerebral funk" music. 7/7 at 6: **Soh Daiko,** ensemble on Japanese drums/**Yoshiko Chuma & The School of Hard Knocks,** N.Y. premiere of *Pennsylvania Kaffeeklatch*/**Keith Young Dance,** with contemporary group works. World Financial Center Plaza, Battery Park City, across Vesey St. from the World Trade Center. Free.

SUMMERDANCE II—Outdoor-dance series presents Bertram Ross in his works based on Isadora Duncan's collaborators, Edward Gordon Craig and Raymond Duncan, also another piece. Staten Island Institute of Arts and Science, Council Ring at High Rock Park (718-727-1135). 7/10 at 5. Free.

SUMMERSTAGE—Dianne McIntyre's Sounds in Motion, with a N.Y. premiere. Central Park Naumburg Bandshell, mid-park mall, 72nd St. 7/8 at 8:30. Free.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Australian. Spcls: fresh New Zealand mussels, Australian style lamb cutlets, penne dal Assunta. Res. sug. B, L and D Sun. 8 a.m.–midnight, Mon. 7:30 a.m.–midnight, Tue.–Thu. 7:30 a.m.–1 a.m., Fri. 7:30 a.m.–2 a.m., Sat. 8 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7:30 a.m. L Mon.–Fri. 11:30 a.m.–3:30, Sat. noon–3:30. Br Sun. 11 a.m.–3. D Sun.–Thu. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bearnaise sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Tue.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LA GAMELLE—59 Grand St., bet. W. Broadway and Wooster St. (431-6695). Casual. French. Spcls: couscous, poulet moutarde, mussels provencale, baby salmon. Res. sug. D daily 4–4 a.m. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. Classical music Sat.–Sun. noon–5. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. Open for L and D Mon.–Sat. 11:30 a.m.–2 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. 11:30 a.m.–3 a.m. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

STARFISH GRILL—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist Mon.–Sat. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). Br Sun. noon–3. No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 3 a.m. **(I–M)** **AE, MC, V.**

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemade tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. D only 5:30–11 daily. **(I-M)** **AE.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L Mon.--Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30 a.m.-4:30. Br Sun. 11:30 a.m.-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 9:30. **(M)** **AE, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.-Sun. noon-11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

PERRY IV—259 W. 4th St., at Perry St.(675-5059). Casual. American/continental. Spcls: rack of lamb, chicken pot-pie, Perry IV paella. Res. sug. Br Sun. noon-4. D Sun.-Thu. 5:30-11, Fri.-Sat. to 11:30. Sidewalk cafe. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.-Sun. noon-3. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Homemade veal sausage with white beans, jambalaya, orange marinated grilled tuna with pepper and onion relish, homemade sorbet and icecream. Res.sug. L Mon.-Fri. 11:30 a.m.-5. D daily 5-12:30 a.m. Br Sat.-Sun. 11 a.m.-5. **(I-M)** **AE, CB,DC,MC,V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.-Thu. 5-11:30, Fri.-Sat. to midnight, Sun. 4-11. **(I-M)** **AE, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. Br Sun. 1-3. D daily 5:30-midnight. Private parties. **(M)** **AE, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Dress opt. American. Spcls: roast loin of lamb, seared Norwegian salmon, roast squab. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. from 7. Br Sun. noon-3:30. Ent. Sun. Br and Mon.-Sat. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sun. noon-4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 3-11. Jazz Sun. 6-10. **(M)** **AE, DC, MC, V.**

CI—101 Park Ave., at 41st St. (972-0101). Casual. Italian. Spcls: cappelli calabrese, trenette al pesto, scaloppine of veal with mushroom or lemon sauce. Res. sug. D only Mon.-Fri. 6-11. Pianist Tue.-Fri. Outdoor cafe. Free D parking. Closed Sat.-Sun. **(M)** **AE, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: fresh boccconcino, sweet garlic, roasted pepper on grilled brioche; steamed pacific salmon with fresh morels and fried spinach, lamb loin marinated in sage with red wine and sweet onion marmalade. Res. sug. B daily 6:30 a.m.-11 a.m. L daily 11:30 a.m.-3. D daily 5:30-11. Private parties for 6-70. **(M)** **AE, CB, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Br Sun. 10:30 a.m.-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thu. 11:30 a.m.-10:30, Fri.-Sat. to 11, Sun. noon-10:30. **(M)** **AE, CB, DC, MC, V.**

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino pappolina. No res. L daily 11 a.m.-3. D daily 4-11. **(I)** **No credit cards.**

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts.(477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.-Fri. 11:30-4:30. D Tue.-Sat. 5:30-10. Br Sat.-Sun. 10-3:30. Closed Mon. **(I-M)** **No credit cards.**

HOME ON THE RANGE—135 Third Ave., bet. 14th-15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.-Sun. 11:30-3:30. D Mon.-Tue. 5-11, Wed.-Thu. to midnight, Fri.-Sat. to 12:30 a.m., Sun. 4-10. Bar til 1 a.m., Fri.-Sat. til 2:30 a.m. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th-21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon-3. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.-Fri. 11:45-3. D Mon.-Wed. 5:30-11, Thu.-Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA FORTUNA—16 E. 41st St. (685-4890). Casual. Northern Italian. Spcls: broiled swordfish Italian style, osso buco, veal bolognese. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Sat. 4-9:15. Private parties for 45. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.-Thu. noon-11:30, Fri.-Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. noon-4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th-25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30 a.m.-3. D Sun.-Thu. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 6-10. Pianist nightly 5-9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.-Fri. 11-5. D Mon.-Fri. 5-10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th-40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10:30. Private parties for 25-100. Pianist Mon.-Fri. from 6-10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

VIA VIA—560 Third Ave. at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all oloi e limone, piccata alla lombarda. Res. sug. L daily noon-3. D daily 5:30-11:30. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D Tue.-Sat. 5-midnight. Tapas bar. Complete D. Ent. Closed Sun.-Mon. **(M)** **AE, MC, V.**

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. American/Northern Italian. Spcls: seafood, steak, chops. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 4:30-10. Private parties for 75. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.-3. Private parties for 25-500. **(I-M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.-Fri. 11:45 a.m.-3:30. D Mon.-Fri. 3:30-9. Complete L and D. Closed Sat.-Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.-9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.-Sat. noon-4:45. D Mon.-Sat.

4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, DC, V.**

MAN RAY—169 Eighth Ave., at 19th St. (627-4220). Casual. French/mediterranean. Spcls: fresh fettuccine with tomatoes, arugula and goat cheese; fillet of sea bass with mussels and vegetables aioli; grilled loin of lamb marinated in indian spices with rhubarb. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Private parties for 100. **(M)** **AE.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WOODS—148 W. 37th St. (564-7340). Casual. New American. Spcls: poached sole with creme fraiche and horseradish, medallions of veal with shiitake mushrooms, steamed vegetable plate. Res. sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: cold sea urchin souffle with shellfish vinaigrette and rice crackers, fresh water fish soup with spring vegetables, duck breast in truffle juice, skate wing on eggplant confit and citrus fruits. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. and 7/24–8/22. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 *Second Ave., at 53rd St.* (759-7086) Casual. French. Spcls: endive salad with Roquefort, roast leg of lamb with rosemary sauce, grilled chicken with herb mustard. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11, Sun. 5:30–10:30. Private parties for 20–30. Reduced parking after 6.**(M)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Fri. 5–10. Complete L and D. Closed Sat.–Sun. through Aug. **(M)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. and 7/29–9/6. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Casual. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patnos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, marmite of monkfish and sweetbreads, cold poached seafood in aspic. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Closed Sun. **(M)** **AE, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St. (581-0930). Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf and turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.** (593-1627). **(M)** **AE, CB, DC, MC, V.**

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, Skylight salad, wine tasting palette. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11 a.m.–5. Br Sun. noon–3. D daily 5–midnight. Pre and post-theater D. **(M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–11. Bar till 3 a.m. nightly. Private parties for 300. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St. (265-6980). Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CHINA GRILL—60 W. 53rd St. (333-7788). Casual. French/chinese. Spcls: tempura sashimi, Confucius chicken salad, grilled dry-aged Szechuan beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:45–11, Fri.–Sat. to 11:45, Sun. 5–10. Private parties for 100 **(E)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne:** Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat.–Sun. to 3. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.–Fri. noon–3:30. D Mon.–Fri. 7–midnight, Sat.–Sun. from 6. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

JOE'S PIER 52—163 W. 52nd St. (245-6652). Casual. Seafood. Spcls: shrimp your way, shrimp and lobster stir-fry, oversize prime ribs, bouillabaisse. Res. sug. D daily 5–midnight. Ent. Wed.–Sun. **(M–E)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. and 8/11–9/12. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 3–midnight. Free D parking. **(M)** **AE, DC, MC, V.**

LA SCALA—60 W. 55th St. (245-1575). Casual. Italian. Spcls: veal alla Scala, osso buco, gnocchi, red snapper marechiara. Res. sug. Open Mon.–Fri. noon –11, Sat.4:30–11:30. Private parties for 25–35. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. and 8/14–9/6. **(E)** **AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–midnight, Sat. from 5:30. Closed Sun. **(I)** **AE, DC, MC, V.**

PASTA BELLA—754 Ninth Ave., at 51st St. (307-5484). Casual. Italian. Spcls: veal fiorentino, swordfish capriccioso, scallopine pasta bella. Open Mon.–Thu. noon –11, Fri.–Sat. noon–midnight, Sun. 1–11. **(M)** **AE, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed through 7/23. **(M)** **AE, DC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Promenade:** Dress opt. Continental. Spcls: trio of American caviars with brioche, steak tartare. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–2 a.m., Sun. 4–11. Br Sun. 11:30–3. **(I–M)** **AE.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. atop the New York Marriott Marquis (704-8900). Dress opt. French/Italian/American. Res sug. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American.

Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L and D. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun.**(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: salmon scaled in red and green sweet peppers, roasted and lightly smoked halved Maine lobster, pear roasted in caramel and chocolate sherbert. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. Prix fixe L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PASTA ROMA—315 W. 57th St. (265-5050). Casual. Italian. Spcls: 24 different pastas, angel hair Pasta Roma, salmon in champagne sauce. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: "Babette's Feast," gourmet 7 course French dinner, ravioles of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. S Sun. 5:30–11. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TONY ROMA'S—400 E. 57th St. (308-0200). Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. L Mon.–Sat. 11 a.m.–4. D Sun.–Thu. 4–1:20 a.m., Fri.–Sat. 4–3:20 a.m.. Pianist Tue.–Sat. **(I)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.–Sat. noon–1 a.m., Sun. to midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: Caesar salad, prime rib, veal chop, lobster tail. Res. sug. L daily noon–3:30. Br Sat.–Sun. noon–3:30. D daily 5–10. S daily 10–midnight. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANABELLE'S—1294 Third Ave., at 74th St. (772-8100). Dress opt. American/French. Spcls: roast boneless squab and grilled sweetbreads with savoy cabbage, shallots and sherry vinegar sauce; sauteed Norwegian salmon in horseradish crust with cucumber, creme fraiche and salmon caviar; grilled swordfish with snowpeas, spring onions and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–3. D daily 6–11. **(M-E)** **AE, MC, V.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed salmon with coriander and scallions. Res. sug. L daily noon–4. D daily 4–midnight. **(M)** **AE, CB, DC.**

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegatables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5–11. Pre-theatre D 5–7. Free parking with D. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. Pre-theatre D 5–6:15. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 20–200. **(M)** **AE, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GIBBON—24 E. 80th St. (861-4001). Jacket required. Continental/Japanese. Spcls: large prawns ala Kyoto, veal midoriyaki, lamb kocho. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HUBERT'S—575 Park Ave., at 63rd St. (826-5911). Jacket required. American. Spcls: country captain chicken, roast duck with vegetable strudel, braised halibut with leek confiture. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. and 8/28–9/5. **(E)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

KINSALE TAVERN—1672 Third Ave., at 94th St. (348-4370). Casual. Irish. Spcls: blackened salmon, sirloin steak, hamburgers, fresh fish. No res. L Mon–Fri. 11 a.m.–5. Br Sat.–Sun. noon–4. D daily 5–1:30 a.m. Bar til 4 a.m.**(I)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed through 7/27. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Casual. Italian. Spcls: capretto, farfalle Amalfi, pastorale filante. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 2:30–11:30, Sat. 4–midnight, Sun. 2:30–10:30. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St. (988-3610). Dress opt. American. Spcls: fricassee of duck and oyster mushrooms on pepper brioche, devilled crabcakes with Creole tartare sauce and pickled okra, seared yellow fin tuna with cilantro pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3. Private parties. **(M)** **AE, CB, DC, MV, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Fri. noon–11. Private parties 40–125. Pianist. Closed Sat.–Sun.**(M)** **AE, DC.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed through 9/5. **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30 a.m., Fri.–Sat. to 11:30 a.m. Br Sat. noon–3:30, Sun. 11–3:30. Pre-theater D Mon.–Sat. 5–7. **(M–E)** **AE, CB, DC, MC, V.**

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappardelle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon–4:30. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. Prix fixe D 5–6:30. **(M)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ROSSELLINI—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Dress opt. Northern Italian. Spcls: fettuccine Rossellini, salmon alla champagne. Res. sug. L Mon.–Sat. noon–4. Champagne and caviar Br Sun. noon–4. D daily 5–midnight. Pre-theatre D Mon.–-Sat. 5–7. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: goujons of seabass with rosemary pasta, grilled venison with fried polenta. Res. sug. L Tue.–Sat. noon–2:30. Br Sun. 11:45 a.m.–3. D daily 5:30–10. Pianist. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7 a.m.–10:30. L Mon.–Fri. noon–3. Br Sat.–-Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Thu. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5–10:30. **(M)** **AE, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

AU RIVAGE—408 Amsterdam Ave. (787-6900). Casual. French/mediterranean. Spcls: homemade lobster ravioli with sage, cream and oyster mushrooms; grilled tuna with tomato, basil and balsamic vinaigrette; grilled veal chop with sauteed oyster mushrooms, cognac and light cream. Res. sug. D Sun.–Thu. 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(M)** **AE, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual. Brazilian/Portuguese. Spcls: feijoada, vatapa, churiasco, port alentejana with clams, mariscada. Res. sug. L daily noon–4. D Mon.–Sat. 4–midnight, Sun. to 10. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, brook trout grilled with rosemary oil and lemon. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30, Sun. 6–10. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: duck ravioli with porcini, mixed seafood grill, veal chop a la Milanese. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. **(M)** **AE, CB, DC, MC, V.**

LA KASBAH—70 W. 71st St. (769-1690). Casual. Morrocan/Kosher. Spcls: lamb tajine, couscous, grilled lamb, steak and chicken. Res. sug. L Mon.–Thu. 12:30–3:30, Sun. 1:30–4. D Mon.–Thu. 5–11, Sun. 4–11. Closed Fri. and Sat. **(M)** **AE.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

POCCINO—1889 Broadway, at 63rd St. (262-2234). Casual. Italian. Spcls: selection of carpaccio, gnocchi alla Romano, poached salmon in green sauce. Res. nec. L daily 11:30–4:30. D daily 5–midnight. **(M)** **AE, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SOTO—250 W. 86th St. (787-4490/4491). Casual. Japanese. Spcls: swordfish teriyaki, beef sukiyaki cooked at your table, Soto Zen formal Japanese style D. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–midnight, Sun. 4–10. Private party rooms. **(M)** **AE, CB, DC, MC, V.**

TASTE OF THE APPLE—283 Columbus Ave., at 73rd St. (873-8892). Casual. American. Spcls: cheese burger, Italian burger, middle eastern burger, potato skins. Open Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 1 a.m. Also **1000 Second Ave., at 53rd St.** (751-1445). Open Sun.–Thu. 11 a.m.–1 a.m., Fri.–Sat. to 2 a.m.**(I)** **AE.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

WATER PLEASURES FOR MID-JULY include the Harbor Festival's **Liberty Cup Regatta,** 7/7–10. This world-class match race stars crews from the U.S., New Zealand, Australia (the 1987 winner), Japan, Canada, France, Sweden, and Great Britain in a double-round-robin competition. Four rounds are scheduled Thur.–Sat., *two rounds Sun. (always, weather permitting),* with noon the starting time daily. Official yacht is the Beneteau First 285 racing sloop, and the fleet will depart from South Street Museum piers around 11 a.m., heading for the course in the N.Y.–N.J. harbor; the race will be most visible from Liberty Island, Battery Park, and Liberty State Park. On Sun., we can all squeeze onto South Street Seaport's Pier 17 and, about 5:30, see the awards ceremonies. And, as a race preview, catch the **Cadillac Celebrity Regatta,** 7/6 noon–5, in which each of the captains will head a *crew of amateurs from show business and the media—* a good practice session for the pros . . . The **Super Summer Swim-A-Long for Juvenile Diabetes** starts off 7/9 at 11 a.m., at the NYU Jerome S. Cole Sports and Recreation Center, 181 Mercer St. On hand to let us see their specialty—as well as to talk about the fund-raiser—will be the 1988 Olympic Synchronized Swimming duet team Sarah and Karen Josephson, who have already won three national championships. The idea, as in other marathon benefits, is for entrants to get sponsors, pledging so much money *per lap, with later swim-a-longs taking place* 7/23 and 8/13 in all five boroughs. To obtain a pledge form: (689-2860 or 718-699-4219) . . . Top male and female lifeguards from our area will take to the sands and the water in Long Beach, L.I., 7/8, for a full day of competition in the **1988 Molson U.S. Mid-Atlantic Regional Lifeguard Championships.** At the town's National Boulevard Beach, you can see the lifeguards demonstrate their lifesaving skills by swimming, running, rowing, and using on-shore techniques, besides showing us what water safety is all *about. Nationals in this championship will be at* Cape May in August.

CIRQUE DU SOLEIL—Closes 7/17. One-ring French Canadian circus, with clowns and acrobats, mimes and jugglers and aerialsts. Battery Park City Tue.–Thur. at 8; Fri. at 5:30 and 9; Sat. at 4:30 and 8; Sun. at 1 and 4:30. Tickets, $19–$37; children under 12 approximately half-price for all shows. Box office: 344-5910.

MORE CALENDAR REMINDERS—The **Center for the Arts at the West Side Y** is inviting everybody to a *summer showcase of available workshops.* Date is 7/6, 5:30–8:30 p.m. You can take a free trial class in ballet, tap, ceramics, theater, poetry, music, photography, or several others. At 5 W. 63rd St. (787-6557) . . . The **American Crafts Festival** will be in its second and final weekend, 7/9, 10, around the plazas of Lincoln Center. Entertainment, demonstrations, and foods, too, need we add? . . . Another of the **Comic Book & Collectibles Marketplaces** will go on 7/10, 10–6, at the Roosevelt Hotel, Madison Room, 46th St. and Madison Ave.; $3 admission, and you buy, browse, sell, and/or trade . . . Another of summer's pleasures is back with us—the **evening openings at the Abigail Adams Smith Museum,** 421 E. 61st St., the only 18th-century house in midtown (1799). Tue. through July, 5:30 to 8, with admission $3, $2 for seniors and students; the gardens are also open for strolling, in addition to nine period rooms with furniture and accessories from the Federal and Empire eras. Each evening, an "extra added attraction"—7/5, 7/12, respectively, Linda Russell and Robbie Wedeen, with Early American ballads; 5/19, basketmaker Marilyn Raleigh; 7/26, *Celtic harpist Bobbie Wayne* . . . **Socrates Live** is an outdoors festival of performing arts, 7/10, 2 until dusk, and free. It's at Socrates Sculpture Park in Long Island City, Queens, Broadway and Vernon Blvd., and the rain date is 7/17. Twenty dance, music, and theater artists have created their new works as site-specific pieces and they include Laura Donnelly, Karen Heifetz, Amos Vitori, and Brooklyn Academy of Noise . . . In Brooklyn's Williamsburg, the community Italian festival known as **Dancing the Giglio,** honoring the Feast of St. Paulinus, is set for 7/10, and is primarily a religious fete, with music and other entertainment on the area streets and sidewalks . . . **Place des Antiquaires,** the collection of antiques dealers at 125 E. 57th St., offers a continuing series of free lectures by authorities in the field, Wed. at 2: 7/6, Michael Stone on "Connoisseurship: The Importance of Buying Quality Antiques"; 7/13, Eugene Tosk on "Two Roads to Greatness: Contrasting Enamel Styles of the Two Namikawas"; 7/20, Edward Forbes Smiley on "Decorative American City Plans and Views, 1722–1830"; 7/27, Sheldon Barr on "The Treasures of Tiffany—Everything From Stained Glass to Lamps" . . . An open house at the **Alley Pond Woodland Nature Center,** upper picnic area of Alley Pond Park, Queens (Winchester Blvd. or Grand Central Pkwy. westbound entrance), is set for 7/9, 10–5. There'll be walks and exhibits and special programs, and there are picnic tables and recreational facilities.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Current Sky Show: "Encounter: The Search for Extraterrestrial Life," narrated by Mark Lenard. Learn how and where *scientists are searching for life in space*—the use of robot spacecraft, computers, listening devices. Mon.-Fri. 1:30 and 3:30; weekends, on the hour 1–5 p.m. $3.75; children 2–12, $2; seniors, students, $2.75.

NEW YORK EXPERIENCE—A multi-screen, multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, told in a multiscreen, special-effects show—fires, skyrockets, floating clouds, and more. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thur. 11–6; Fri., Sat., Sun. 11–8. $4.50; under 12, $3.

TOURS

HISTORIC HOUSES—Visit landmarks with the Urban Park Rangers. In the Bronx: **Bartow-Pell Mansion** (885-1461); Sat., Sun. at 1, 2, 3. Brooklyn: **Lefferts Homestead** (718-965-6505); Sun. at 12:30, 2:30. Manhattan: **Dyckman House** (397-3197); Thurs., Fri. at 11 a.m., 2. **Morris-Jumel Mansion** (923-8008); Sat. at 11, 2; Sun. at 2. Queens: **Queens County Farm Museum** (718-237-3276); Sun. at 1, 2, 3, 4. Staten Island: **Alice Austen House** (718-816-4506); Sun. at 1, 2, 3. **Conference House** (718-984-2086); Sun. at 1, 2, 3. Tours are free, but some of the houses have an admission fee.

NEW YORK WALK-ABOUT—7/10 at 2, "Tin Pan Alley and Madison Square, The Original Great White Way"; *meet on N.E. corner of 28th St. and Broadway.* 7/10 at 11 a.m. and 2, "Fulton to South Street Seaport, the Past Preserved"; meet at Broadway and Fulton St. (St. Paul's Chapel). $7 (582-2015 weekdays, 9 a.m.–5; 914-834-5388 evenings, weekends).

ADVENTURE ON A SHOESTRING—7/10 at 2, a walk in the East Village. $5. For meeting place: 265-2663.

GUIDE SERVICE OF NEW YORK—7/9, 2–5: an exploration of the Chelsea neighborhood; meet at the Chelsea hotel, W. 23rd St. east of Eighth Ave.; $10. 7/10, 11 a.m.–3 p.m.: "Dancing of the Giglio" at a festival in Brooklyn; meet at the Atlas statue, Rockefeller Center, Fifth Ave. between 50th and 51st Sts., for the bus trip; $19. To reserve (408-3332).

SIDEWALKS OF NEW YORK— Each tour, $10 (517-0201). 7/9, 10 at 1: "Stars Around the Park"; meet in front of the Guggenheim Museum, Fifth Ave. and 89th St., for an outside look at some homes of the "rich and famous." Also 7/9, 10 at 1: "Movie Stars of the Upper West Side"; meet at 2 Columbus Circle (N.Y. Convention and Visitors Bureau GHQ), for some more R-&-F homes. 7/9 at 6: "Ye Original Olde Tavern Tour"; meet at the subway-entrance kiosk, Astor Pl. (8th St. across from Cooper Union), for visits to McSorley's, Minetta, Chumley's, the White Horse, others; you buy your own drinks. Also 7/9 at 6: "Ye Olde Tavern Tour, Too!"; meet at the Washington Square Arch, foot of Fifth Ave., to visit the Cedar, the Peculiar Pub, Blue Mill, others; tips and drinks are extra. 7/9 at 7: "Ghosts After Sunset," tour of haunted Greenwich Village; meet at 6 for a cocktail hour at Sunset Strip, 113 Horatio St. at West St. (your second *drink is free); tour begins at 7.* 7/10 at 1: "Ghosts of the Upper West Side"; meet at 5 W. 73rd St.

HUNGRY PEDALERS—Gourmet Bicycle Tours. 7/10 at 8:45 a.m., a "Berry Nice Tour," new to the roster; natural history and natural food, from Manhattan to Wave Hill in the Bronx, with Hungarian pastry, a picnic, and berry-picking along the way. 30 miles, with some trails and hills. Rain date 7/17. Meet at the Maine Monument, N.E. corner of Columbus Circle, 59th St. and C.P.W. (595-5542 or 222-2243). Fee: $12 or $20 for two (you buy your own food).

FULTON FISH MARKET TOUR—Sponsored by the South Street Seaport Museum every first and third Thur. of each month. 7/7, 6 a.m.–7:30 a.m.: Enjoy a Manhattan clam chowder breakfast and tour the largest wholesale fish market in the country; tour begins at 171 John Street, between South and Front Sts. $15. Reserve (669-9416).

CENTRAL PARK—7/10 at 2, "Child's Play," a walk and talk in the children's district of the park; meet at the Dairy, 65th St. west of the Zoo; 7/12 at 6, meet at Vanderbilt Gate, Fifth Ave. and 105th St., for a stroll and talk about plant life in Conservatory Garden. Free.

CARNEGIE HALL—40-minute tours of the recently refurbished and restored concert hall, including discussion of artifacts, history, anecdotes, behind-the-scenes notes, and a 20-minute film narrated by Isaac Stern. Every Tue. and Thur. at 11:30 a.m., 2:30, and 4. $6, seniors and students $5; $3 for children under 12 with an adult; tickets at the Tour window, 154 W. 57th St. (903-9790).

PROSPECT PARK ENVIRONMENTAL CENTER—7/9 at 1, meet at Fulton Ferry Landing, Fulton St. and Cadman Plaza West, Brooklyn, for a walk under, around, and onto the Brooklyn Bridge; $4. 7/10, 6–9 p.m., a sail aboard the Hudson River sloop *Clearwater,* complete with sea chanteys and environmental talk; $25, under 12 half-price (reserve: 718-622-7549); take a picnic along.

BROOKLYN HISTORICAL SOCIETY—7/9 at 1, a visit to the Brooklyn Academy of Music and its new Majestic Theater; meet on steps of BAM, Lafayette Ave. and Ashland Pl.; $3. 7/10 at 11:30 a.m., "Festivals and Folklife, Dancing the Giglio in Williamsburg" takes in the neighborhood's big Italian-style religious festival, along with history and architecture of the area; meet outside the L train Graham Ave. station, on Metropolitan; $3 (718-624-0890).

LOOK FOR WILD FOODS—Free walks with "Wildman" Steve Brill, in the city's parks. Phone 718-291-6825 for details on where to meet, what to take, and a few rules. 7/9, Alley Pond marsh, Queens. 7/10, Inwood Park.

NATURE WALKS—**Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 7/6 at 7 p.m., a walk in the oak-and-hickory forest; $2. A Woodlands walk every Sun. at 1;

$2. Guided walks each Sat. at 10:30 a.m.; $2. . . . **Brooklyn Botanic Garden,** 1000 Washington Ave. (718-622-4433): Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions; free . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free.

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend line-up: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4294; Staten Island: 718-816-5456. See also "Historic Houses," above.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 7/10 at 1, meet at St. Mark's in the Bowery, Second Ave. and 10th St. History and architecture of the neighborhood, ending with a tour of Old Merchants House (admission, $2); $1 fee (876-6688 nights before 10).

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes.

SPORTS

BASEBALL—**Yankees,** Yankee Stadium, 161st St. and River Ave., Bronx (293-4300). 7/8 at 7:30: vs. Kansas City; 7/9 at 7:30: vs. Kansas City; 7/10 at 1:30: vs. Kansas City. $7.50-$11 . . . **Mets,** Shea Stadium, 126th St. and Roosevelt Ave., Queens (718-507-6387). 7/4 at 7:35: vs. Cincinnati; 7/5 at 7:35: vs. Cincinnati; 7/6 at 7:35: vs. Cincinnati. $6–$11.

STEPS—**Mercedes Mile Qualifier No. 1,** 7/9 at 9 a.m. Runners of all ages and paces are expected to compete in this preliminary for the Mercedes Mile. The fastest runners will be asked to participate. This one-mile event begins and ends near the Delacorte Theater in Central Park. Sponsored by the New York Road Runners (860-4455). $2–$4 . . . **New York Benefit Run,** 7/10 at 10 a.m. Proceeds go to the Campaign to End Hunger and Homelessness. Sponsored by the New York Road Runners Club, this 4-mile run begins and ends at 90th St. and Fifth Ave. in Central Park. $6–$12.

ARENA FOOTBALL—**New York Knights,** 7/11 at 7:30: vs. Pittsburgh. Madison Square Garden (563-8300). $10–$18.

HORSE RACING—Belmont Spring Meeting, through 8/1 (718-641-4700). Daily except Tue.; post time, 1. $2, Grandstand; $5, Clubhouse. Featured: 7/9, Tidal Hdcp.; 7/10, Lexington; 7/13, Astoria.

CHILDREN

TIMELESS TALES RETOLD BY STORYTELLERS—A selection of favorite stories will be told by professional storytellers Laura Simms, Diane Wolkstein, Gioia Timpanelli, and Peninnah Schram. 7/6, 1–3. New York Public Library, Celeste Bartos Forum, Fifth Ave. at 42nd St. Free.

PLAY IT AGAIN WORKSHOP—Enjoy a workshop in conjunction with the *City Play* exhibit, see current exhibits, explore city toys and games. 7/9, 7/31 at 2. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1034). Families, $5; adults, $3; children, $1 (per session).

THE TALE OF BEATRIX POTTER—Julie Andrews narrates a 30-minute audio/visual program in conjunction with the exhibit *Beatrix Potter: Artist and Storyteller.* Tue.–Sat. at 12:15 and Sun. at 1:15 through 8/21. The Pierpont Morgan Library, 29 E. 36th St. (685-0008). $3, admission.

13TH STREET REPERTORY COMPANY—*The Rose That Refused to Bloom,* Sat. at 1 and 3; *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $4.

MUSIC FOR YOUNG LISTENERS—The Summer Symphony Orchestra & Chorus, Stephanie Sands conductor. Orchestral excerpts from Bizet's opera *Carmen;* spirituals. 7/9 at 2, Queens College Rathaus Recital Hall, LIE and Kissena Blvd., Flushing. Free, adults $3 donation.

PENNY BRIDGE PLAYERS—A musical version of *Cinderella.* Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn (718-855-6346, 718-858-9152). 7/6, 7, 12, 13, 14 at 10:30 a.m. and 1; 7/8, 15 at 10:30; 7/11 at 1. $4.

PUPPET EXHIBIT—See hand puppets, shadow puppets, marionettes from around the world, masks, miniature theaters, and sets. Wed.–Sat. through 7/9, 10 a.m.–5 (closed, 1–2); Flushing Gallery, 136-73 41st Ave., Flushing, Queens (718-463-7700). Admission, free.

THE WIZARD OF OZ—See the Frank Baum classic set to an original country-and-western musical score. Every Sun. through summer at 1 and 3. The Puppetworks, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

KIDS PROJECT PUPPET SHOW—Puppets teach children something about what the world is like for blind, deaf, or mentally retarded youngsters, and those with a learning disability or a disabling disease like cerebral palsy. Brooklyn Public Library program: 7/5 at 11 a.m., Kings Bay branch, 3650 Nostrand Ave.; 7/5 at 2, Gerritsen Beach branch, 2712 Gerritsen Ave.; 7/6 at 11 a.m., Bushwick branch, 340 Bushwick Ave.; 7/6 at 2, Arlington branch, 203 Arlington Ave. Free.

CHRIS HOLDER, folksinger and storyteller, with tall tales and sing-alongs. Friends of the Arts, at Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061). 7/8 at 1:30 and 8. Free.

BIDE-A-WEE'S JUNIOR PET FAIR—If you're 16 or under, take your pet pet to join the competition, at Bide-A-Wee, 118 Old Country Rd., Westhampton, L.I. 7/9 at 10 a.m. (rain date, 7/10). Categories include "Most Unusual," and there'll be celebrity judges and entertainment by the clown Grape Jelly. Admission is $1, but entering your pet is free; registration at 10 a.m. same day, or in advance (516-325-0200). Dogs must be leashed, other pets in carriers.

PINOCCHIO—Sat. at 2 in July and Aug. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, N.Y. (516-599-1982). $5 (reserve).

JACK AND THE BEANSTALK—Musical version, by Plaza Playhouse. Heckscher Park, Huntington, L.I. (516-271-8442). 7/6 at 1:30. Free.

SPECIAL EXHIBITS—**Timeless Tales: Three Centuries of Children's Books**—Over 200 manuscripts, rare editions, original art, and illustrations representing the most beloved children's books from the 17th-century to the present. Through 9/3 at the New York Public Library, Central Research Library, Fifth Ave. at 42nd St. (930-0501). Mon.–Sat., 10 a.m.–6. Free . . . **Children's Fire Prevention Art**—Posters, banners, games, and art constructions by students, grades k–9 from the New York City Public School System, that reflect the lessons of fire safety and prevention; through the summer at the New York City Fire Museum, 278 Spring Street (691-1303). Mon.–Fri., 10 a.m.–4; call for weekend hours. Donation . . . **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more; through 10/30. Also, **City Play**—Traces the impact of play activities in New York City by incorporating and transforming the environment. Photographs of outdoor activities are presented against a backdrop of a typical block, with a stoop, fire hydrant, lamppost, manhole covers, and a corner store. Also featured are an urban clubhouse made from urban debris and a variety of antique toys including stoop toys, a W. W. I toy bi-plane, a 1930s pushmobile, marbles, and skelly caps. In addition, video installations are presented with historical footage of children in motion on New York City streets; through 2/12/89. Both exhibits at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5, Sun. and holidays, 1–5. Free with admission; adults, $3; children, $1; families, $5.

CENTRAL PARK PROGRAMS—**Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 7/9, 1–2:30: "Tippy Canoes and Rustic Rafts." Build mini-outrigger canoes, or help lash a raft for a fantasy sail. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3165). 7/9 at 2 and 3: "Daring Mr. Quackenbush"; John Grimaldi and his juggling and stilt-walking expertise. Free (reserve) . . . **The Hans Christian Andersen Statue:** 72nd St. and Fifth Ave. in Central Park (397-3165): Every Sat. at 11 a.m. enjoy a story. 7/9, Kathryn Farnsworth reads Andersen's The Tinder Box. Free . . . **Conservatory Garden,** water-lily pond, Fifth Ave. and 105th St.: 7/7, 14, 21, 28: at 11 a.m., "Garden Tales," storytelling programs.

HOT PROSPECTS—Summer performances in Prospect Park, Brooklyn (718-965-8950). At the Picnic House, near P.P.W. and 3rd St. 7/10 at 3: Gemini—a twin-brother team, Sandor and Laszlo Slomovits, play guitar, violin, pennywhistle, percussion, in a variety of original and folk music for singalong fun. Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 7/9, 10 at 1 and 3: sculpt clay images of what peace means. 7/9, 10 at 12 and 2: Video artist Betsy Newman leads workshops with freedom as a theme, in art, movement, creative writing, and video; learn how to use video equipment. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don, the talking robot, program a rock video., find out if you can recognize your own voice, and watch a show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. (570-3932). "Summer Family Programs"—Every Tue.–Fri. at 11 a.m.: Gallery Talk/Sketching; at 1 each day, enjoy a film. Program runs 7/5–8/5 and needs no advance registration. Families should meet at the Uris Center. Free (with museum admission). Daily themes—7/5: "Looking for Clues in Cubist Paintings"; 7/6: "Masks—Calling Forth the Spirits"; 7/7: "Historic Moments in American Painting"; 7/8: "Poems by a Pavilion—The Astor Court"

SOUTH STREET SEAPORT MUSEUM—213 Water St. (669-9416). Museum hours: 10 a.m.–5, daily; $5, adults; $4, seniors; $3, students; $2, children.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special summer workshops: 7/6 at 1:15, Show-Off Hands; 7/7 at 2, Skeleton Sketches; 7/9 at 1:30, Show-Off Hands; 7/9 at 3, Dr. Dimension's Amazing Feats. 7/10 at 1:15, Paper-Quilt Making; 7/11 at 1, Roots of Brazil; 7/11 at 3:15, Greenhouse Treasure Hunt. Fridays are Family Nights, through Aug., with performances in the Rooftop Amphitheater at 7. 7/8: Genghis Nor and Magic, jazz and African-American music. Hours (through 9/6): Daily except Tue. 10 a.m.–5 p.m. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Summer Workshops, Tue. at 10:30 a.m. and 1:30 p.m. 7/5: "Enlightening Landscapes: Sharing Traditions"—Capture the sky, the land, and the trees in this painting workshop outdoors on the museum grounds. 7/12: "You Cast You"—The Heroic Spirit, Classical Sculpture from Ancient Greece to Michelangelo"; discover how to cast your own hands or feet. 50 cents. Museum hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Adults, $2; children, $1 (must be accompanied by an adult).

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 7/9 and 7/10: "Constellations in the Summer Sky"—learn the names and positions of stars in the planetarium; 50 cents. Also a selection of films and videos will be shown.Call about "Sky High Summer," through 8/28, for daily activities.Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). Summer-workshop programs: "Ships Ahoy!," sessions with a nautical theme, each Wed. 1–3 ; free with $2 museum admission; pre-register: 7/6, create and pilot your own sailboat. "Tropical Magic," each Thur. 1–3; free with admission; pre-register: 7/7, mask-carving; 7/14, instruments that shake rattle and roll. Special exhibit: "What If You Couldn't?" An exhibit that creates an environment in which the non-disabled public can learn more about the feelings of those with disabilities. The exhibit is divided into six stations including visual impairments, auditory impairments, physical handicaps, learning disabilities, emotional disturbances, and mental retardation. Through 8/21. Hours: Tue.–Fri., 1–4; Sat.–Sun., 11 a.m.–5. $2.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 7/6: Glenn Alexander Group. 7/7: Inma Group. 7/8, 9: Kirk Nurock with Harvie Swartz, Jeff Hirshfield, Deanna Kirk. 7/10: Carla Morena. 7/11: Jane Williams Group. 7/12: Quinn Lynch Group. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with live jazz. 7/8, 9: Hilton Ruiz Quartet. Sets Mon.–Sat. at 9, 10:30 and midnight, Sun. at 6, 7:30, and 9. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 7/6: The Sprawl. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 7/10: Paquito D'Rivera Quintet and Leny Andrade and Her Group. 7/11: The Joyce DiCamillo All-Stars. 7/12–17: Dave Valentin Quintet and Cabo Frio. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 7/8, 9: Laura Nyro. 7/13: Timbuk 3; Uncle Bonsai. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 7/9: George Coleman Trio with Bob Cranshaw on bass and Michael Weiss on piano. 7/11–16: George Coleman Trio with Harold Mabern on piano and Jamil Nasser on bass. Sets from 9:45. **AE, CB, DC, MC, V.**

CAFE GIANLUCA—2124 Broadway at 74th St. (877-9381). The latest jazz spot on the Upper West Side. 7/6: *Sing into Summer* with Amy London. 7/7: The Chris Flory Trio. 7/8, 9: Singer Jay Clayton. 7/11: The Widespread Jazz Orchestra. 7/12: The Bob Kindred Trio. Mon.–Thu. 8:30–12:30, Fri.–Sat. 9:30–1:30 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Every Mon.–Fri. from 5–8:30: Early Bird concerts with the Brooks Kerr Duo featuring Bob Field on bass. Through 7/10: Billy Bang Quartet. 7/11: Hamiet Bluiett Telepathic Big Band. 7/12–17: Al Grey Quintet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 7/7: Comedy with Teri Coyne, George Sheehan, Danny Kinsella, Tom Hertz, Walied Shader. 7/8: Ballad Night with host Greg Ryan featuring Marybeth Lahr, and Jim Hawkins. 7/9: Mattie Connolly. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 7/6: Santi Debriano. 7/7–9: Archie Shepp/Horace Parlan. 7/10: Jimmy Ponder Trio. 7/11: Les Paul Trio. 7/12–17: Sonny Fortune and Arnie Lawrence. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Peter Nickolin playing show tunes before "Jazz In The Evening" program featuring 7/6: John Bunch; 7/7–10: Roger Kellaway; 7/12–14: Judy Carmichael. Sets Thu.–Sat. at 9:30 and 11, Sun. at 6 and 7:30. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 7/6: Mickey Tucker. 7/7: Rahn Burton. 7/8, 9: Rahn Burton Trio. 7/10: Dave Berkman. 7/12, 13: Armen Donelian. **Upstairs:** 7/8 at 8: Tommy Koenig's Living Experiment; followed by Cathy E. Devor at 10; and Lou Courtney and The Keith Loving Band at 11:45. 7/9 at 8: Jim Dawson; followed by Cabaret with David Peaston, Mario Cantone, and Keith Baron at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 7/6: Judy Niemack Trio. 7/7: John Pizzarelli, Jr with Gary Haase and Bob Paterson. 7/8: Carla White Band. 7/9: Ken Peplowski Trio. 7/10: J's Summer jams. 7/11: Virg Dzurinko. 7/12: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 7/6: Stuff II featuring Gordon Edwards; Points West. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 7/9: Pianist Russ Kasoff with Michael Moore on bass. 7/12–16: Pianist Roland Hanna with Stafford James on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 7/6: Ronnald Shannon Jackson 'Decoding Society;' Sunny Murry Group. 7/12, 13: New Music Seminar. **No credit cards.**

MANILA—31 W. 21st St. (627-5558). Philippine restaurant. Through 7/9. 12–16: Jerry Gonzales Quartet. Tue.–Thu. from 10–2 a.m., Fri.–Sat. 10–3 a.m. **AE, DC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 7/30: *Harlem Heat* starring Vince Giordano and the Nighthawks and the Hot Club of France. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 7/6, 13: The Most with Bernard Bell, Abe Fogle, Brad Jones, Jeff Lawrence, Horace Young. **AE, CB, DC, MC.**

RAKEL—231 Varick St. (929-1630). French restaurant. Pianist Joel Forrester plays every Mon.–Tue. from 9–midnight. Jazz-pianist Skip Weinstock takes over on Wed. from 8–midnight and Skip Weinstock Trio with David Phillips and Danny Mallon every Thu. 9–midnight, Fri.–Sat. from 9:30–12:30 a.m. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 7/6, 7: Little Feat. 7/8: The Dregs. 7/9: APB; O-Positive. 7/14: Nina Hagen. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 7/6: Bopossits. 7/7: Mazarin. 7/8: Robert Ross Band. 7/9: BAC with Tony Bruno. 7/10: The Rookies. 7/11: War BaBIES. 7/12: Bop-Along Cassidy. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 7/10: Mal Waldron Quintet featuring Sonny Fortune, Ricky Ford, Reggie Workman, and Eddie Moore. 7/12–17: Tommy Flanagan Trio. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 7/7–9: Magnetic Touch. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 7/6: Life in a Blender; The Breakers & Powderhorn Revue. 7/8, 9: Detroit Junior. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 7/8, 9: Black Stalin! 7/11: Hector LaVoe and his orchestra; Mario Ortiz and his Band with guest soloist Ray Anderson. **Terrace:** Through 7/10: Pianist Herman Foster with John Burr on bass. 7/12–17: Pianists Neville Dickey and Terry Waldo. Tue.–Thu. and Sun. from 10–2 a.m., Fri.–Sat. to 3 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 7/10: The J.J. Johnson Quintet. 7/11: The Bob Mintzer Orchestra. 7/12–17: The Christopher Hollyday Quartet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

VISIONES—125 Macdougal St. (673-5576). 7/6, 7: Crossing Point featuring Richard Reiter. 7/8: Bobby Sanabria and Ascencion. Sets at 9:30 and 11:30, Sun., Tue.–Thu., with an extra set at 1 a.m. on Fri. and Sat. **AE, MC.**

THE WEST END—2911 Broadway (666-9160). 7/6–10: The Warren Chiasson Quartet. 7/11: "Comedy Out of Control" with Steve Solis and Dwayne Kennedy and others. 7/12: Peter Hand. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. 7/11–16: Pianist Jane Jarvis with Milt Hinton on bass. Closed through 7/10. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 7/6: Roomful of Blues plus Bobby Radcliffe. 7/7: The Kingsnakes plus Teo and His All-Stars. 7/8, 9: Dr. John and C.J. Chenier. 7/11, 12: Carl Perkins. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 7/6: Ladies night with various comediennes. 7/7–10: Comedienne Marsha Warfield. 7/11 at 8: Mike's Big T.V. Show. 7/12, 13: Comedian Kevin Meaney. Tue.–Thu. and Sun. at 8, Fri. at 8 and 10:30, Sat. at 9 and 11:30. Every Wed. and Thu. at 9:30: Comedy showcase. **AE, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. 7/11–15: Stand-up comic, actress Rosie O'Donnell. **AE.**

CHINA CHALET—47 Broadway (943-4380). 7/6: "Comedy Break in the Wall Street Week" with hosts Tim "Andre" Davis and Eddie Stanley featuring Alan Chan, Mel Stanley, Gladys Simon, and Mike Young. Showtime 7 p.m. **AE, CB, DC, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 7/16: Comedians Al Romero, Mike Saccone, Barry Weintraub, Danny Curtis and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Fri. from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 10, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 7/6: Comedian Terry Day and singer Pamela Smith. 7/7: Terry Day and magician Torkova. 7/8: Comedian Vincent Gerardi and magician Telly Serrano and magician Hiawatha. 7/12: Showcase. Tue.–Thu. at 9:30, Fri.–-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 7/10: Michael Rowe, Jack Simmons, Bob Sommerby, D.F. Sweedler. 7/12–17: Billiam Coronel, Barry Mitchell, Patty Rosborough and Bill Scheft. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANCING

CHEVY'S—27 W. 20th St. (924-0205). Manhattan's hottest fifties and sixties rock-and-roll dance club and diner. Open Mon.–Wed. 5–1 a.m., Thu. to 3 a.m., Fri. 5–4 a.m., Sat. 9–4 a.m. **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thu. 7–midnight, Fri.–Sat. from 8. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 7/30: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 7/6, 7: Hugh Masekela. 7/8, 9: Mikata. 7/11, 12: Toure Kunda. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). 7/6 at 11: Samba-A-Gogo. Through 7/9, Tue.–Sat. at 9: Larry Adler & Harold Nicholas; followed by Claiborne Cary at 11. 7/6–23, Wed.–Sat. at 7: Pop singer/songwriter Gerard Kenny. 7/12–23, Tue.–Sat. at 9 and 11: Singer Patti Page. **AE, MC, V.**

DANNY'S SKYLIGHT ROOM—at the Grand Sea Palace, 346l W. 46th St. (265-8133). 7/7–16, Thu. at 8:45, Fri. and Sat. at 8:45 and 10:45: Singer Jill Corey in *A Tribute to Harold Arlen.* **AE, DC, MC, V.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 7/6: Jaffe Cohen; "Noo Yawk Tawk." 7/7: Leslie Hollis. 7/8: Cheryl Crabtree; Comedy. 7/10: Margaret O'Hanlon and Peter Dizozza. 7/11: Comedienne C.J. Critt. 7/12: C.J. Critt; "Noo Yawk Tawk" improv. comedy. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). **Upstairs:** 7/6: Greta. 7/7: Heidi Mollenhauer; Joyce Lyons. 7/8: Nancy Timpanaro. 7/9: Michael McAssey; Lois Sage. Shows at 8:30 and 11. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. 7/8 at 8:30: Jeanie Columbo. 7/9 at 9 and 11: Janyse Singleton. 7/11 at 8:30: Showcase. 7/13 at 9: Beatrice Alexandra. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 7/6: Paul Saindon with Richard Thibadeau. 7/7: Yvonne Constant with Stan Free. 7/8: Wynn Miller with Don Smith. 7/9: Barbara Lea with Wes McAfee. 7/11: Joe Porello with Christopher Drobney. 7/12: Nancy Baxter with Paul Trueblood. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 7/16, Tue.–Sat. at 9:15 and 11:15: Liliane Montevecchi in *Souvenir De Paris.* **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (765-4989) **Cafe Skylight:** Singer-pianist Sarah McLawler plays Tue.–Sat. from 6:30–midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.–Thu. from 8:30–12:30 a.m. Every Fri. and Sat. from 9–1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Tue.–Sun. from 5–9, Mon. 5–1 a.m., followed by The Eddie Moore Jazz Trio, Tue.–Sun. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Edward Tone Trio, Tue.–Sat., 7:30–midnight. **Oak Room:** Pianist-composer Irving Fields, Tue.–Sat. from 7–9; jazz-pianist Lenore Raphael plays Sun. and Mon. from 6:30–10:30, followed by singer-pianist Ann Hampton Callaway, Tue.–Sat. at 9:45, 11 and midnight. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through July: Pianist Leslie Pintchik with Scott Hardy on bass, Wed.–Thu. from 7:30–12:30 a.m., Fri.–Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St. (757-0788). 7/6: Maggie Soboil; TWATW. 7/7: Meg Flather; Carol McCann. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Giacomo Simonelli, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing jazz favorites and requests every Wed., Thu. and Sat., Clint Hayes takes over on Mon, Tue. and Fri., and Marcy Stein on Sun. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles DeForest, Wed.–Sat. from 8:30. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon., Wed., Thu.: Andy Monroe. Tue.: Bonnie Macleod. Fri.: Buck Buckholz. Sat.: Dan Riddle. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.–Sat. from 6. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., July 6

3:00/WNCN—Mozart: Serenade No. 13 in G, "Eine Kleine Nachtmusik."

WNYC—Schmitt: String Qnt; **Britten:** 6 Metamorphoses.

WQXR-AM/FM—Bach: "Little" Suite, No. 2; **J. Strauss:** *Wine, Women, and Song.*

4:00/WNCN—Vivaldi: Cto. for 2 Violins, Cello, and Strings in d; **Sullivan:** Ov. "di Ballo."

WQXR-AM/FM—Sibelius: *Pohjola's Daughter;* **Rossini:** *The Thieving Magpies:* Ov.

5:00/WNCN—Vivaldi: Cto. for Flute and Strings in D; **Smetana:** *Má Vlast:* "The Moldau."

7:00/WNYC—Los Angeles Philharmonic. Christopher Hogwood, conductor. **Bach:** *Christmas Oratoria,* Parts I, II, and III.

8:00/WNCN—Rimsky-Korsakov: Sym. No. 2, Op. 9. "Antar"; **Pezel:** Suite a 5 in C.

8:05/WQXR-AM/FM—"Symphony Hall." Saint Louis Symphony Orchestra. Leonard Slatkin, conductor. **Hanson:** Sym. No. 2, "Romantic"; **Schwanter:** *Distant Runes and Incantations.*

9:00/WNYC—Bach/Mahler: Suite; **Brahms:** Variations on a Theme by Paganini.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thur., July 7

:00/WNCN—Massenet: *Le Cid;* **Beethoven:** *Sonata for* Piano No. 26 in E-Flat, Op. 81, "Les Adieux."

WNYC—Mendelssohn: tring Qt. in a; **Gade:** ym. No. 1.

WQXR-AM/FM—Albeniz: *Iberia:* "El Corpus en Sevilla" and "Triana"; **Chopin:** Grand Duo Concertante.

4:00/WNCN—C.P.E. Bach: Sym. in G; **Rachmaninoff:** Moments Musicaux, Op. 16, Nos. 2, 4, and 5.

WQXR-AM/FM—Handel: Organ Cto. No. 4 in F, Op. 4; **Dvorak:** "Carnival" Ov.

5:00/WNCN—Beethoven: *Leonore:* Ov. No. 1, Op. 138; **Corelli:** Cto. Grosso in B-Flat, Op. 5, No. 5.

7:00/WNYC—"Sante Fe Chamber Music Festival." **Schubert:** Moments Musicaux; Wanderer Fantasy in C; Sonata in C.

8:00/WNCN—Haydn: Cto. for Violin No. 4 in G; **Shostakovich:** *Age of Gold,* Op. 22.

8:05/WQXR-AM/FM—"Symphony Hall." **Mahler:** *Todtenfeier;* Sym. No. 5 in C-Sharp, "Adagietto"; *Des Knaben Wunderhorn.*

9:00/WNCN—"Carnegie Hall Tonight." John Rubinstein, host. Selections from Liza Minnelli's three-week Carnegie Hall engagement.

WNYC—Hindemith: Viola Sonata, Op. 11, No. 5; **Ligeti:** Musica Ricercata.

Fri., July 8

3:00/WNCN—Tchaikovsky: *Voyevode,* Op. 78; **G. Sammartini:** Sonata for Cello in a.

WNYC—Wiren: Serenade for Strings; **Stravinsky:** "Pulcinella" Suite.

WQXR-AM/FM—Wagner: *Rienzi:* Ov.; **Handel:** Keyboard Suite No. 5.

4:00/WQXR-AM/FM—Strauss: *Viennese Bonbons;* **Mozart:** Sym. No. 32 in G.

5:00/WNCN—Roman: Sinfonia No. 20 in e; **Bruch:** *Kol Nidrei,* Op. 47.

7:00/WNCN—R. Strauss: *Death and Transfiguration,* Op. 24; **Copland:** Cto. for Clarinet.

8:00/WNYC—Schubert: Part Songs; **Brahms/Rossini:** Vocal Qts.

8:05/WQXR-AM/FM—"Symphony Hall." **Respighi:** *Belfagor:* Ov.; *Three Botticelli Pictures; The Fountains of Rome.*

9:00/WQXR-AM/FM—Verdi: *Aida* (Freni, Domingo, Houston Grand Opera).

Sat., July 9

10:00 a.m./WNCN—Paganini: *Caprices,* Op. 1, Nos. 5–8; **Geminiani:** Sonata for Cello No. 6 in a, Op. 5.

WNYC—Mozart: Violin Cto. No. 4; **Hummel:** Piano Cto. No. 3.

10:04 a.m./WQXR-AM/FM—Sullivan: "Overture di Ballo"; **Smetana:** *The Bartered Bride:* Excerpts.

11:00 a.m./Mozart: Divertimento in B-Flat; **Grieg:** *Lyric Pieces,* Op. 68, Nos. 4 and 5.

11:04 a.m./WQXR-AM/FM—Mozart: Horn Cto. No. 2 in E-Flat; **Chopin:** Scherzo No. 4 in E, Op. 54.

11:15 a.m./WNYC—Beethoven: Sym. No. 3.

12:00/WNCN—Liszt: Fantasy on Motifs From Mozart's *Marriage of Figaro;* **Sibelius:** *Four Legends From the Kalevala,* Op. 22, No. 2, "The Swan of Tuonela."

12:05/WQXR-AM/FM—Rachmaninoff: Rhapsody on a Theme of Paganini; **Harris:** Sym. No. 3.

12:10/WNYC—Smetana: String Qt. No. 1; **Enesco:** Chamber Sym.

1:00/WNYC—Stravinsky: *Petrouchka.*

2:04/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Puccini:** *Il Trittico* (Scotto, Domingo, Wixell, New Philharmonia Orch./Lorin Maazel).

5:00/WNCN—Weber: Cto. for Clarinet No. 1 in f, Op. 73; **Liszt:** Hungarian Rhapsody No. 3 in D.

5:04/WQXR-AM/FM—Ravel: *Le Tombeau de Couperin;* **Mzart:** Piano Sonata No. 9 in D; **Bruch:** Serenade for Strings.

6:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Chopin:** Scherzo No. 1 in b, Op. 20.

8:00/WNCN—Spohr: Concertante for Harp, Violin, and Orch. in G; **Beethoven:** Sonata for Piano No. 14 in C-Sharp, Op. 27, No. 2, "Moonlight."

8:04/WQXR-AM/FM—The Cleveland Orchestra. Jahja Ling, conductor; cellist Richard Weiss. **Berlioz:** "The Roman Carnival" Ov., Op. 9; **Saint-Saëns:** Cello Cto. No. 2 in d, Op. 119; **Dvorak:** Sym. No. 7 in d, Op. 70.

Sun., July 10

10:00 a.m./WNCN—"Classic Guitar." **Vivaldi:** Cto. for Guitar and Strings in D; **Rózsa:** Sonata for Guitar, Op. 42; **Boccherini:** Guitar Qnt. No. 1 in D, Op. 37, "Fandango Quintet."

WNYC—Mozart: Sym. in D; **Rameau:** *Motet:* "In convertendo"; **Haydn:** Quartetto in D.

11:00 a.m./WNYC—A selection of pianists recorded live.

12:00/WNCN—Gould: Latin American Symphonette; **Zelenka:** Cto. a 8 concertanti in G.

12:04/WQXR-AM/FM—Korngold: Violin Cto. in D, Op. 35.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; clarinetist Larry Combs. **Wagner:** *Tristan und Isolde:* Prelude and "Liebestod"; **Corigliano:** Cto. for Clarinet; **Beethoven:** Sym. No. 5 in c, Op. 67.

WNYC—Beethoven: *Calm Sea and Prosperous Voyage;* **Gade:** Sym. No. 1 in c, Op. 5.

1:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Pianist Marion Hahn. **Malipiero:** *Stornelli e Ballate;* **Mozart:** Piano Qt. in g; **Beethoven:** String Qt., Op. 132.

3:04/WQXR-AM/FM—New York Philharmonic. Charles Dutoit, conductor; pianist Jean-Philippe Collard. **Dutilleux:** *Metaboles;* **Ravel:** Piano Cto. for the Left Hand; **Stravinsky:** *The Firebird.*

4:00/WNCN—Bach: Cto. for Harpsichord No. 4 in A; **Weber:** *Oberon:* Ov.

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Puccini:** *Madama Butterfly* (Tebaldi, Bergonzi, Sordello, Accademia di Santa Cecilia Orch./Serafin).

9:00/WNCN—Brooklyn Philharmonic Orchestra. Lukas Foss, conductor. **Handel:** Sonata for 2 Violins and Continuo in G; *Alcina; Joshua:* Selections; *Samson:* "Let the Bright Seraphim."

Mon., July 11

3:00/WNCN—Haydn: Qt. in c, Op. 17, No. 4; **Grieg:** *Peer Gynt:* Suite, No. 2, Op. 55.

WNYC—Shostakovich: Sym. No. 8; **Janacek:** Concertino.

WQXR-AM/FM—Parry: *Lady Radnor:* Suite; **Chopin:** Andante Spianato and Grande Polonaise in E-Flat.

4:00/WQXR-AM/FM—Rachmaninoff: Sym. Dance No. 3; **Vivaldi:** Lute Cto. in D.

5:00/WNCN—Haydn: Piano Trio in E-Flat; **Handel:** Trio Sonata in e.

6:00/WNCN—Vivaldi: Cto. for Piccolo in C; **Elgar:** Serenade for Strings in e, Op. 20.

7:00/WNYC—Bloch: String Qt. No. 2; **Ives:** *Emerson Transcriptions;* **Knussen:** *Ophelia Dances.*

8:05/WQXR-AM/FM—"Symphony Hall." **R. Strauss:** *Thus Spake Zarathustra;* **Demersseman:** Duo Brillant on Themes from Rossini's *William Tell;* **Serrano:** *El Guitarrico:* Serenanta.

9:00/WNCN—Gounod: Sym. No. 2 in E-Flat; **Telemann:** Sonata for recorder and Continuo, No. 5 in c.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Esa-Pekka Salonen. **Dukas:** *La Peri;* **Haydn:** Sym. No. 78 in c; **Sibelius:** *Kalevala:* Four Legends, Op. 22.

Tue., July 12

3:00/WNCN—Glazounov: Cto. for Violin in a, Op. 82; **Krommer:** Octet-Partita in E-Flat, Op. 69.

WNYC—Joachim: Hungarian Cto.; **Brahms:** Piano Trio in B.

WQXR-AM/FM—R. Strauss: *Till Eulenspiegel's Merry Pranks;* **Fauré:** "Dolly" Suite.

4:00/WNCN—Dvorak: *My Home,* Op. 62; **F. Salieri:** Sym. in B-Flat, "La Tempesta di Mare."

WQXR-AM/FM—Mozart: *Sinfonia di Caccia;* **Copland:** "An Outdoor" Ov.

5:00/WNCN—Cimarosa: Serenade; **Buxtehude:** Pieces for String Orch; **Paganini:** *I Palpiti:* Variations on "Di Tanti Palpiti" from Rossini's *Tancredi.*

7:00/WNYC—New Jersey Chamber Music Society. **Giuliana:** Grand Sonata for Flute and Guitar; **Dvorak:** Moravian Dances; **Mozart:** Divertimento in E-Flat.

8:00/WNCN—Beethoven: Cto. for Piano No. 2 in B-Flat, Op. 19; **Anderson:** *Blue Bells of Scotland.*

8:05/WQXR-AM/FM—Tchaikovsky: Piano Cto. No. 1 in b; **Vivaldi:** Cto. in g.

WNYC—Dvorak: String Qt. No. 10; **Britten:** Fantasy Qt.; **Ireland:** Fantasy-Sonata.

9:06/WQXR-AM/FM—Schumann: Sym. No. 3 in E-Flat, "Rhenish"; **Barber:** Cto. for Piano and Orch, Op. 2, No. 38.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

LISTINGS

COMPILED BY TONY COOK

Weekdays, JULY 6–8 and 11–12

②	**WCBS**	975-4321
④	**WNBC**	664-4444
⑤	**WNYW**	535-1000
⑦	**WABC**	887-7777
⑨	**WWOR**	(201) 330-2153
⑪	**WPIX**	949-1100
⑬	**WNET**	560-2000
㉑	**WLIW**	(516) 454-8866
㉛	**WNYC**	669-7800
Ⓗ	**HBO**	512-1208
Ⓜ	**CINEMAX**	512-1208
Ⓝ	**UPTOWN**	304-3000
Ⓢ	**SHOWTIME**	708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
- ② *Business This Morning*
- ④ News
- ⑤ *Saber Rider*
- ⑦ *World News*
- ⑨ *Zoobilee Zoo*
- ⑪ Wed.: *Open Mind*
  - Thu.: *Aprenda Ingles*
  - Fri.: *Rangel Report*
  - Mon.: *Insight*
  - Tue.: *Carrascolendas*
- ⑬ *Learn to Read*
- Ⓜ Wed.: **Movie:** *Lion of the Desert*
  - Fri.: **Movie:** *Between Heaven and Hell*

6:10 a.m.
- Ⓗ Fri.: *Travels of Marco Polo*

6:30 a.m.
- ② News
- ④ *Before Hours*
- ⑤ *He-Man*
- ⑨ *Comic Strip*
- ⑪ *Spiral Zone*
- ⑬ *New Jersey News* (except Mon.)
  - Mon.: *Currents*
- Ⓜ Mon.: **Movie:** *Five Golden Hours*

6:45 a.m.
- ④ News
- ㉑ *A.M. Weather*
- Ⓗ Thu.: *Don't Touch*

7:00 a.m.
- ② *This Morning*
- ④ *Today*
- ⑤ *Woody Woodpecker*
- ⑦ *Good Morning America*
- ⑨ *Beverly Hills Teens*
- ⑪ *Smurfs*
- ⑬ *Sesame Street*
- ㉑ *Lilias, Yoga, and You*
- ㉛ *Ohayo! New York*
- Ⓗ Wed.: *Live From Planet Earth*
  - Fri.: *Soupman*
  - Mon.: *Rocco's Star*
  - Tue.: *Soupman*
- Ⓜ Thu.: **Movie:** *Goodbye, Mr. Chips*
  - Tue.: **Movie:** *Crash Dive*
- Ⓢ Thu.: **Movie:** *Big Trouble in Little China*
  - Fri.: **Movie:** *Sweet Lorraine*
  - Tue.: *Between Two Loves*

7:30 a.m.
- ⑤ *Flintstones*
- ⑨ *Jetsons*
- ⑪ *Jem*
- ㉑ *Homestretch*
- Ⓗ Wed.: *The Adventures of Tom Sawyer*
  - Thu.: *Tales of Little Women*
  - Fri.: *The Adventures of Tom Sawyer*
  - Mon.: *The Adventures of Tom Sawyer*
  - Tue.: *Tales of Little Women*
- Ⓜ Fri.: **Movie:** *A Bell for Adano*
- Ⓢ Wed.: **Movie:** *The Bounty*
  - Mon.: *Gaucho*

8:00 a.m.
- ⑤ *Bugs and Porky*
- ⑨ *Bugs Bunny*
- ⑪ *Bionic Six*
- ⑬ *Captain Kangaroo*
- ㉑ *Sesame Street*
- Ⓗ Wed.: **Movie:** *Fast Forward!*
  - Thu.: **Movie:** *Superman IV*
  - Fri.: **Movie:** *Who's That Girl?*
  - Mon.: **Movie:** *Ordeal by Innocence*
  - Tue.: **Movie:** *Morgan Stewart's Coming Home*
- Ⓜ Mon.: **Movie:** *The Revolt of Mamie Stover*
- Ⓢ Tue.: **Movie:** *Dragnet*

8:30 a.m.
- ⑤ *My Little Pony*
- ⑨ *Dinosaucers*
- ⑪ *Teddy Ruxpin*
- ⑬ *Mister Rogers*
- Ⓢ Fri.: **Movie:** *The Return of Joe Forrester*
  - Mon.: *The Gnomes Great Adventure*

9:00 a.m.
- ② *The Judge*
- ④ *Geraldo*
- ⑤ Wed.–Fri.: *Leave It to Beaver*
  - Mon., Tue.: *I Love Lucy*
- ⑦ *Morning Show*
- ⑨ *My Favorite Martian*
- ⑪ *Little Rascals*
- ⑬ *Sesame Street*
- ㉑ *Owl/TV*
- ㉛ *Body Pulse* (Mon.)
  - Mon.: **Special:** *Eastenders Movie*
- Ⓜ Wed.: **Movie:** *Russian Roulette*
  - Tue.: **Movie:** *The Buddy Holly Story*

9:30 a.m.
- ② *Divorce Court*
- ⑤ *I Love Lucy*
- ⑨ *I Dream of Jeannie*
- ⑪ *Benson*
- ㉑ *Reading Rainbow*
- ㉛ *Body Electric* (except Mon.)
- Ⓗ Thu.: *Animation*
  - Mon.: *America Undercover:* "Vigilante"
  - Tue.: **Movie:** *Why Me?*
- Ⓜ Thu.: **Movie:** *Topper Takes a Trip*
  - Fri.: **Movie:** *Over the Edge*
  - Mon.: **Movie:** *Johnny Apollo*
- Ⓢ Thu.: *The Legend of Pecos Bill*

9:45
- Ⓗ Fri.: **Movie:** *Hunk*

10:00 a.m.
- ② *Family Feud*
- ④ *Sale of the Century*
- ⑤ *Gilligan's Island*
- ⑦ *Sally Jessy Raphaël*
- ⑨ Wed.–Fri.: *Marcus Welby, M.D*
  - Mon., Tue.: **Special:** *People Are Talking*
- ⑪ *Twilight Zone*
- ㉑ *Instructional Television* (concludes at 3, approx.)
- ㉛ Wed.: *American Interests*
  - Thu.: *Images/Imagenes*
  - Fri.: *Another View*
  - Tue.: *Cityscope*
- Ⓗ Wed.: **Movie:** *Disorderlies*
  - Thu.: **Movie:** *Callie and Son*
- Ⓢ Wed.: **Movie:** *The Carey Treatment*
  - Thu.: **Movie:** *The Wings of Eagles*
  - Fri.: **Movie:** *Sweet Bird of Youth*
  - Mon.: **Movie:** *Period of Adjustment*
  - Tue.: **Movie:** *When the Boys Meet the Girls*

10:30 a.m.
- ② *New Card Sharks*
- ④ *Classic Concentration*
- ⑤ *Bewitched*
- ⑦ *Jeopardy II*
- ⑪ *Best Talk in Town*
- ㉛ Wed.: *Ask Congress*
  - Thu.: *Hello Austria*
  - Fri.: *Tony Brown*
  - Tue.: *State of the Arts*
- Ⓗ Mon.: **Movie:** *Solarbabies*
- Ⓜ Wed.: **Movie:** *Crash Dive*

11:00 a.m.
- ② *Price Is Right*
- ④ *Wheel of Fortune*
- ⑤ *Dukes of Hazzard*
- ⑦ *Who's the Boss?*
- ⑨ *People Are Talking*
- ⑪ *White Shadow*
- ㉛ Wed.: *Business of Management*
  - Thu.: *All About TV*
  - Fri.: *Adams Chronicles*
  - Tue.: *Face to Face*
- Ⓜ Thu.: **Movie:** *Topper Returns*
  - Fri.: **Movie:** *The Winter of Our Discontent*
  - Mon.: **Movie:** *Police Academy 4*
  - Tue.: **Movie:** *The Boy Who Could Fly*

11:30 a.m.
- ④ *Win, Lose, or Draw*
- ⑦ *Home*
- ㉛ Wed.: *Business File*
  - Thu.: *Adam Smith*
  - Fri.: *Adams Chronicles*
  - Mon.: *World Beat*
  - Tue.: *Body Watch*
- Ⓗ Wed.: **Movie:** *Saving Grace*
  - Fri.: *America Undercover:* "Vigilante"
  - Tue.: **Movie:** *The Professionals*

NOON
- ② News
- ④ *Super Password*
- ⑤ *Bionic Woman*
- ⑦ *Ryan's Hope*
- ⑨ News
- ⑪ Wed.: **Movie:** *Murder in Texas* (1981). Part I of II. Farrah Fawcett.
  - Thu.: **Movie:** *Murder in Texas* (1981). Part II of II. Katharine Ross.
  - Fri.: **Movie:** *Second Thoughts* (1983). Lucie Arnaz.
  - Mon.: **Movie:** *Carrie* (1976).
  - Tue.: **Movie:** *The Demon Seed*
- ㉛ Wed.: *Black Forum*
  - Thu.: *Upstairs, Downstairs*
  - Fri.: *Modern Maturity*
  - Mon.: *An Ocean Apart*
  - Tue.: *Jacksonville Jazz Festival*
- Ⓗ Mon.: **Movie:** *Soul Man*
- Ⓢ Wed.: **Movie:** *Thunder Run*
  - Thu.: **Movie:** *Madame X*
  - Fri.: **Movie:** *Fire With Fire*
  - Mon.: **Movie:** *Sweet Liberty*
  - Tue.: **Movie:** *Fire With Fire*

12:30
- ② *Young and the Restless*
- ④ *Scrabble*
- ⑦ *Loving*
- ㉛ Wed.: *European Journal*
  - Fri.: *Computerworks*
- Ⓗ Thu.: **Movie:** *The Man Who Broke 1,000 Chains*
  - Fri.: **Movie:** *Obsession*
- Ⓜ Wed.: **Movie:** *My Geisha*
  - Thu.: **Movie:** *Five Golden Hours*
  - Mon.: **Movie:** *Commandos Strike at Dawn*

1:00
- ④ *Days of Our Lives*
- ⑤ *Hour Magazine*
- ⑦ *All My Children*
- ⑨ *High Rollers*
- ㉛ Wed.: *Mystery!: The Secret Adversary*
  - Thu.: *Moments in Time*
  - Fri.: *Documentary Is*
  - Mon.: *Africa*
  - Tue.: *Masterpiece Theatre: The Last Place on Earth*
- Ⓜ Fri.: **Movie:** *Dreamscape*
  - Tue.: **Movie:** *Mister 880*

1:30
- ② *Bold and the Beautiful*
- ⑨ *Love Connectio*
- Ⓗ Wed.: **Movie:** *On the Edge*
  - Tue.: **Movie:** *Fast Forward*
- Ⓢ Wed.: **Movie:** *Crimes of the Heart*

2:00
- ② *As the World Turns*
- ④ *Another World*
- ⑤ *Thundercats*
- ⑦ *One Life to Live*
- ⑨ *Newlywed Game*
- ⑪ *Heathcliff*
- ㉛ Wed.: **Movie:** *Pot of Gold* (1941). James Stewart.
  - Thu.: **Movie:** *Our Town* (1940). William Holden.
  - Fri.: *Summer Night Music*
  - Mon.: *Africa*
  - Tue.: **Movie:** *Shriek in the Night* (1933). Ginger Rogers.
- Ⓗ Mon.: **Movie:** *Hotshot*
- Ⓜ Thu.: **Movie:** *The Cheap Detective*
- Ⓢ Thu.: **Movie:** *Sweet Liberty*
  - Fri.: **Movie:** *Dragnet*
  - Mon.: **Movie:** *Big Trouble in Little China*
  - Tue.: **Movie:** *Hot Pursuit*

2:30
- ⑤ *Bugs & Porky*
- ⑨ *Dating Game*
- ⑪ *Voltron*
- ⑬ *French Chef*
- Ⓗ Thu.: **Movie:** *Dirty Tricks*
  - Fri.: **Movie:** *Sylvester*
- Ⓜ Wed.: **Movie:** *The Revolt of Mamie Stover*
  - Mon.: **Movie:** *The Sea Wolves*
  - Tue.: **Movie:** *Russian Roulette*

3:00
- ② *Guiding Light*
- ④ *Santa Barbara*
- ⑤ *Dennis the Menace*
- ⑦ *General Hospital*
- ⑨ *Cannon*
- ⑪ *Ghostbusters*
- ⑬ *Madeleine Cooks*
- ㉑ *Mister Rogers*
- ㉛ Mon.: *The Perkins Family*
- Ⓗ Wed.: **Movie:** *Lethal*

- Ⓜ Fri.: **Movie:** *Where the River Runs Black*

3:30
- ⑤ *Real Ghostbusters*
- ⑪ *Tom and Jerry*
- ⑬ *Frugal Gourmet*
- ㉑ *Sesame Street*
- ㉛ *Video Music Box*
- Ⓗ Tue.: *Travels of Marco Polo*
- Ⓜ Thu.: **Movie:** *Under the Cherry Moon*
- Ⓢ Wed.: *Umbrella Jack*

3:45
- Ⓗ Mon.: **Movie:** *Shipwreck!*

4:00
- ② *Superior Court*
- ④ *Donahue*
- ⑤ *Ducktales*
- ⑦ *Oprah Winfrey Show*
- ⑨ *Barnaby Jones*
- ⑪ *G.I. Joe*
- ⑬ *Sesame Street*
- Ⓗ Thu.: *Don't Touch*
- Ⓜ Wed.: **Movie:** *Captain From Castile*
  - Tue.: **Movie:** *Forty Guns*
- Ⓢ Wed.: *Hey There, It's Yogi Bear*
  - Thu.: **Movie:** *My American Cousin*
  - Fri.: *Kid Colter*
  - Mon.: *The Trumpeter*
  - Tue.: *Between Two Loves*

4:30
- ② *People's Court*
- ⑤ *Double Dare*

⑪ *Transformers*
㉑ *Reading Rainbow*
㉛ Wed.: *Innovation*
Thu.: *The New Literacy*
Fri.: *To Your Health*
Mon.: *All About TV*
Tue.: *Make Yourself at Home*
Ⓗ Wed.: *Survival Series*

Fri.: *Travels of Marco Polo*
Tue.: *Soupman*
Ⓜ Mon.: *Roy Orbison*
Ⓢ Mon.: *The Gnomes Great Adventure*

5:00
② ④ ⑦ News

⑤ *What's Happening?*
⑨ *Hawaii Five-O*
⑪ *Little House*
⑬ *Mister Rogers*
㉑ *Sesame Street*
㉛ Wed.: *The Collectors*
Thu.: *Interests*
Fri.: *Portrait of a Terrorist*

Mon.: *Looking East*
Tue.: *Body Electric*
Ⓗ Thu.: *The Truth About Alex*
Tue.: **Movie:** *Jake Speed*
Ⓜ Fri.: *P.J. and the Kid*
Ⓢ Tue.: *Terrible Secret*

5:30
⑤ *Too Close for Comfort*
⑬ *Reading Rainbow*
㉛ *City Comment*
Ⓗ Wed.: *Rocco's Star*
Fri.: **Movie:** *Radio Days*
Mon.: *Rocco's Star*
Ⓜ Thu.: *Spaceballs*

Mon.: **Movie:** *La Bamba*
Tue.: **Movie:** *Three Men and a Cradle*
Ⓢ Thu.: *Jennifer's Journey* (cc)

5:45
㉛ *News From City Hall*

Weeknights, JULY 6–8 and 11–12

WED., JULY 6

6:00
② ④ ⑦ News
⑤ *Three's Company*
⑨ *T.J. Hooker*
⑪ *Gimme A Break*
⑬ *Newton's Apple*
㉑ *Knowzone:* "Fire" The mechanics of a house fire and how to survive it.
㉛ Italian programming (concludes at 8)
Ⓗ **Movie:** *The Zoo Gang*
Ⓢ **Movie:** *Bus Stop*

6:20
Ⓜ **Movie:** *Kiss of Death*

6:30
⑤ *WKRP in Cincinnati*
⑦ News
⑪ *The Jeffersons*
⑬ *New Jersey News*
㉑ *Nightly Business Report*

7:00
② ④ ⑤ News
⑦ *Jeopardy*
⑨ *$100,000 Pyramid*
⑪ *Cheers*
⑬ *Nightly Business Report*
㉑ *Contact: Long Island*

7:30
② *Wheel of Fortune*
④ *We Got It Made*
⑤ *Current Affair*
⑦ *Hollywood Squares*
⑨ *Barney Miller*
⑪ News
⑬ *MacNeil/Lehrer*
㉑ *World of Survival:* "Manmade for Nature."

8:00
② *Jake and the Fatman*
④ **Movie:** *Police Story: The Freeway Killings.* Angie Dickinson, Richard Crenna.
⑤ **Movie:** *The Devonsville Terror* (1983). Robert Walker
⑦ *Growing Pains*
⑨ *Evening Magazine*
⑪ *Cheers*
㉑ *Discover: The World of Science.* The natural wonders of Hawaii.
㉛ *Dark Shadows*
Ⓗ **Movie:** *Disorderlies*
Ⓜ **Movie:** *Farewell My Lovely*
Ⓝ **Movie:** *Working Girls*
Ⓢ *Brothers*

8:30
⑦ *Head of the Class*
⑨ *Entertainment Tonight*
⑪ **Baseball:** Yankees vs. Texas
⑬ *American Playhouse: Painting Churches.* A daughter and her elderly parents must come to terms with growing up and growing old.
㉛ *Eastenders*
Ⓢ *Garry Shandling's Show*

9:00
② *The Equalizer*
⑦ *Hooperman*
⑨ *Morton Downey Show*
㉑ *The Great Space Race.* A 4-part series on the space exploration race.
㉛ *Africa.* Part 5 of 8 on the rich and diverse drama of African history.
Ⓢ **Movie:** *Crimes of the Heart*

9:30
⑦ *Slap Maxwell*
Ⓗ *Richard Lewis*
Ⓜ **Movie:** *Dead of Winter*

10:00
② *Wiseguy*
⑤ News
⑦ *Spenser for Hire*
⑨ News
⑬ *Intercom-Consuming Hunger and Miske-en.*
㉑ *Japan.* "Proper Place In the World." An examination of the political and economic factors leading to World War II.
㉛ *Africa's Killing Fields.* The ravages of Uganda's overthrown government and the subsequent problems faced by the new president.
Ⓝ **Movie:** *Conquest of the Air*

10:30
Ⓗ *The Hitchhiker*

11:00
② ④ ⑪ News
⑤ *Taxi*
⑦ News
⑨ *Benny Hill*
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*
Ⓗ **Movie:** *On the Edge*
Ⓢ **Movie:** *Hardbodies 2*

11:30
④ *Tonight Show*
⑤ *Late Show*
⑦ *Nightline*
⑨ *Baretta*
⑪ *The Honeymooners*
㉑ *Alive From Off Center*
Ⓝ **Movie:** *Julius Caesar*
Ⓜ **Movie:** *Gardens of Stone*

11:35
② *Adderly*

MIDNIGHT
⑦ **Movie:** *Title Shot.* Tony Curtis
⑪ *Star Trek*
⑬ *We the People*
㉑ *Nightly Business Report*

12:30 a.m.
④ *David Letterman*
⑤ *All in the Family*
⑨ *The Street*
㉑ *Nova*
Ⓗ **Movie:** *Long Gone*
Ⓢ **Movie:** *Under Cover*

12:45 a.m.
② **Movie:** *The Coming.* Susan Swift

1:00 a.m.
⑤ *Archie Bunker's Place*
⑨ *Joe Franklin Show*
⑪ *Twilight Zone*
⑬ *Monty Python*

1:25 a.m.
Ⓜ **Movie:** *The Name of the Rose*

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*
⑬ *MacNeil/Lehrer*

1:40 a.m.
⑦ News

2:00 a.m.
④ *Wil Shriner Show*
⑤ *Thousand Dollars Every Five Hours*
⑨ *Home Shopping Overnight*
⑪ *Financial Freedom*

2:05 a.m.
② News

2:10 a.m.
⑦ **Movie:** *Firechasers.* Chad Everett
Ⓢ **Movie:** *Raw Deal*

2:25 a.m.
Ⓗ **Movie:** *Cyclone*

2:30 a.m.
⑤ **Movie:** *Murder Can Hurt You* (1980). Victor Buono.
⑬ *Profiles of Nature*

3:00 a.m.
④ *Hit Squad*
⑪ **Movie:** *Mr. Moto Takes A Chance.* Peter Lorre
⑬ *National Audubon Society Special*

3:30 a.m.
④ *Matchmaker*

3:40 a.m.
Ⓜ **Movie:** *The Danger Zone*

3:55 a.m.
Ⓗ **Movie:** *The Big Chill*

4:00 a.m.
④ *New Record Guide*
⑬ *Innovation*
Ⓢ **Movie:** *Blue City*

4:30 a.m.
④ *Ben Casey*
⑤ *I Love Lucy*
⑦ *The Avengers*
⑪ *Twilight Zone*
⑬ *Locked Out of the American Dream*

5:00 a.m.
⑤ *I Love Lucy*
⑪ *The Twilight Zone*

5:10 a.m.
Ⓜ **Movie:** *City of Shadows*

5:25 a.m.
Ⓢ **Movie:** *Thunder Run* (cc)

5:30 a.m.
④ *New Wilderness*
⑦ *Morning Stretch*
⑪ News
⑬ *One-On-One*

5:45 a.m.
Ⓗ *Richard Lewis*

THU., JULY 7

6:00
② ④ ⑦ News
⑤ *Three's Company*
⑨ *T.J. Hooker*
⑪ *Gimme A Break*
⑬ *Newton's Apple*
㉑ *Knowzone:* "The Silence Barrier" explores the obstacles and isolation of being profoundly deaf.
㉛ Italian programming (concludes at 8)
Ⓗ **Movie:** *Morgan Stewart's Coming Home*
Ⓢ **Movie:** *Big Trouble in Little China*

6:30
⑤ *WKRP in Cincinnati*
⑦ News
⑪ *The Jeffersons*
⑬ *New Jersey News*
㉑ *Nightly Business Report*

7:00
② ④ ⑤ News
⑦ *Jeopardy*
⑨ *$100,000 Pyramid*
⑪ *Cheers*
⑬ *Nightly Business Report*
㉑ *Contact: Long Island*

7:30
② *Wheel of Fortune*
④ *Out of This World*
⑤ *Current Affair*
⑦ *Hollywood Squares*
⑨ *Barney Miller*
⑪ News
⑬ *MacNeil/Lehrer*
㉑ *World of Survival:* "A Wealth of Wildfowl." A wildlife trust refuge in England.
Ⓗ **Movie:** *Superman IV*
Ⓜ **Movie:** *The Wraith*

8:00
② *48 Hours*
④ *Cosby Show*
⑤ **Movie:** *Return of the Dragon* (1973). Bruce Lee, Chuck Norris.
⑦ **Movie:** *The Hearst-Davis Affair.* Robert Mitchum.
⑨ *Evening Magazine*
⑪ *Hill Street Blues*
㉑ *Wild America*
㉛ *Dark Shadows*
Ⓢ **Movie:** *When A Stranger Calls*

8:30
④ *A Different World*
⑨ *Entertainment Tonight*
⑬ *Fighting For Our Lives: Facing Aids in San Francisco*
㉑ *This Old House*
㉛ *Eastenders*

9:00
② *Simon & Simon*
④ Cheers
⑨ *Morton Downey Show*
⑪ **Movie:** *Band of the Hand.* Stephen Lang.
⑬ Frank Gehry: The life and career of the southern Californian architect.
㉑ ㉛ *Mystery!: The Secret Adversary.*
Ⓗ **Movie:** *Missing in Action*
Ⓜ **Movie:** *Witchboard*

9:30
④ *Night Court*

10:00
② *Cagney & Lacey*
④ *L.A. Law*
⑤ *News*
⑦ *Hothouse*
⑨ News
⑬ *Channel Crossings*
㉑ *The Sandbaggers*
㉛ *Tenko*
Ⓢ **Movie:** *Malone* (cc)

11:00
② ④ ⑦ ⑪ News
⑤ *Taxi*
⑨ *Benny Hill*
㉑ *Are You Being Served?*
㉛ *Hellenic TV U.S.A.*
Ⓗ **Movie:** *Predator*
Ⓜ **Movie:** *House II: The Second Story*

11:30
④ *Tonight Show*
⑤ *Late Show*
⑦ *Nightline*
⑨ *Baretta*
⑪ *The Honeymooners*
㉑ *Bless Me Father*

11:35
② *Night Heat*
Ⓢ *Funnymen*

MIDNIGHT
⑦ **Movie:** *Great Scout & Cathouse Thursday.* Lee Marvin, Oliver Reed.
⑪ *Star Trek*
⑬ *The Return of Ruben Blades*
㉑ *Nightly Business Report*

12:30 a.m.
④ *David Letterman*
⑤ *All in the Family*
⑨ *The Street*
㉑ *Remember When*
Ⓜ **Movie:** *Spaceballs*

12:40 a.m.
Ⓢ **Movie:** *Poison*

12:45 a.m.
② **Movie:** *Counter Measures. Monte Markham*

12:50 a.m.
Ⓗ **Movie:** *Never Too Young to Die*

1:00 a.m.
⑤ *Archie Bunker's Place*
⑨ *Joe Franklin Show*
⑪ *The Twilight Zone*

1:10 a.m.
Ⓢ *As Is*

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*
⑬ *MacNeil/Lehrer*

1:55 a.m.
⑦ News

2:00 a.m.
④ *Wil Shriner Show*
⑤ *Credit Time Bomb*
⑨ *Home Shopping Overnight*
⑪ *Dempsey and Makepeace*

2:05 a.m.
② News

2:10 a.m.
Ⓜ *Eros America #4*

2:25 a.m.
⑦ **Movie:** *Seminole.* Rock Hudson, Barbara Hale.

2:30 a.m.
⑤ **Movie:** *Catch Me A Spy* (1971). Kirk Douglas⑬ *Profiles of Nature*
Ⓗ **Movie:** *Morgan Stewart's Coming Home*

2:35 a.m.
Ⓢ **Movie:** *The World Is Full of Married Men*

2:40 a.m.
Ⓜ **Movie:** *Sex Appeal*

3:00 a.m.
④ *Hit Squad*
⑪ *Lifestyles of the Rich and Famous*
⑬ *Adventure*

3:30 a.m.
④ *Matchmaker*

4:00 a.m.
④ *New Record Guide*
⑪ *Twilight Zone*
⑬ *Innovation*
Ⓗ **Movie:** *Missing in Action 2*

4:10
Ⓜ *American Justice*

4:25 a.m.
Ⓢ *Just for Laughs*

4:30 a.m.
④ *Ben Casey*
⑤ *I Love Lucy*
⑦ *The Avengers*
⑪ *Twilight Zone*
⑬ *A Capitol Fourth*

5:00 a.m.
⑤ *I Love Lucy*
⑪ *U.S. Farm Report*

5:30 a.m.
④ *New Wilderness*
⑦ *Morning Stretch*
⑪ News
Ⓢ **Movie:** *My American Cousin*

5:40 a.m
Ⓗ *Cartoons, Computers and Beyond*

FRI., JULY 8

6:00
② ④ ⑦ News
⑤ *Three's Company*
⑨ *T.J. Hooker*
⑪ *Gimme A Break*
⑬ *Newton's Apple*
㉑ *Knowzone:* "Crime Lab." How laboratory techniques can solve a murder with no witnesses.
㉛ Italian programming (concludes at 8)
Ⓢ **Movie:** *Sweet Lorraine*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*
M *Roy Orbison & Friends*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*

7:15
H **Movie:** *Who's That Girl*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "A Drop in the Ocean." The endangered guano birds of South America.
M **Movie:** *Head Office*
S *Gleason: He's the Greatest*

8:00
2 **Movie:** *Cain & Abel.* Two powerful business tycoons become obsessed by their attempts to destroy one another.
4 **Baseball:** New York Mets vs. Houston
5 **Movie:** *Top Secret* (1984). Val Kilmer.
7 *Perfect Strangers*
9 **Movie:** *The Searchers.* John Wayne, Natalie Wood.
11 *Baseball's All Star Comedy Classics '88*
21 *Nature:* "Emas: High Plains of Brazil." One of South America's finest national parks.
31 *Washington Week in Review*
S **Movie:** *Dragnet*

8:30
7 *Full House*
13 *Wall $treet Week*
31 *Eastenders*

9:00
7 *Mr. Belvedere*
11 **Movie:** *Stick* (1985). Burt Reynolds, Candice Bergen, George Segal. An ex-convict sets out to avenge a friend's death.
13 *New York Festival Highlights.* A report on the first New York International Festival of the Arts.
21 *Soldiers: A History of Men in Battle.* "The rise and fall of the cavalry."
31 **Movie:** *Doctor Who*
H **Movie:** *Return to Horror High*
M **Movie:** *National Lampoon's Vacation*

9:05
13 *Great Performances: Aida* (Part I). Placido Domingo, Mirella Freni in Verdi's classic.

9:30
7 *I Married Dora*

9:45
S *Comedy Club*

10:00
5 9 News
7 *20/20*
21 *Dreams Along the Little Big Horn:* "Custer's Last Stand."
S *Brothers*

10:30
H **Movie:** *Psycho III*
S *It's Gary Shandling's Show*

10:35
13 *New York Festival Highlights*

10:50
13 *Great Performances: Aida* (Part II).

11:00
2 4 7 11 News
5 *Taxi*
9 *Benny Hill*
21 *Wall $treet*
31 Chinese programming
M *L'Annee des Meduses*
S *Hard Knocks*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Morton Downey*
11 *The Honeymooners*
21 *Washington Week*
S **Movie:** *Missing In Action*

11:35
2 **Movie:** *Children of the Night* (1985). Kathleen Quinlan, Nicholas Campbell, Mario Van Peebles.

MIDNIGHT
7 **Movie:** *Snowbeast.* Yvette Mimieux, Bo Stevenson
11 *Star Trek: The Next Generation*
21 *Nightly Business Report*
31 *World TV Presents* (Chinese Programming)

12:05 a.m.
H **Movie:** *Heartbreak Ridge*

12:20 a.m.
13 **Movie:** *Frankenstein* (1932). Boris Karloff, Colin Clive.

12:30 a.m.
4 *David Letterman*
5 *9 to 5*
9 *The Street*
21 *Jacksonville Jazz Festival VIII*

12:55 a.m.
M **Movie:** *The Joy of Flying*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Runaway With the Rich and the Famous*

1:15 a.m.
S **Movie:** *The Lady In Red*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 Macneil/Lehrer

1:41 a.m.
2 *Win, Lose, or Draw*

1:45 a.m.
7 News

2:00 a.m.
5 *New Answers to Hair Loss*
9 *Home Shopping*
11 Wrestling

2:11
2 *Win, Lose, or Draw*
2:15 a.m.
7 **Movie:** *Electra Glide in Blue.* Robert Blake.
H **Movie:** *Hunk*

2:30 a.m.
4 News
5 **Movie:** *Banacek Let's Hear it For a Living Legend.* George Peppard
13 *All About TV: Up Close and Personal*
M **Movie:** *Hollywood Shuffle*

2:35 a.m.
2 **Movie:** *Kildozer* (1974). Clint Walker

2:50 a.m.
S **Movie:** *American Ninja 2*

3:00 a.m.
4 *Wil Shriner Show*
11 **Movie:** *Mr. Moto's Gamble*
13 *American Playhouse: Painting Churches*

3:55 a.m.
M *Roy Orbison & Friends*

4:00 a.m.
4 *Hit Squad*
5 *I Love Lucy*
H **Movie:** *The Boys Next Door*

4:06 a.m.
2 *Newsmakers*

4:20 a.m.
S **Movie:** *Summer Heat*

4:30 a.m.
4 *Matchmaker*
5 *I Love Lucy*
7 *Branded*
11 *Twilight Zone*
13 *Intercom*

4:36
2 **Movie:** *Runaway* (1973). Ben Murphy

4:55 a.m.
M **Movie:** *Armed Response*

5:00 a.m.
4 *New Record Guide*
5 *I Love Lucy*
7 *The Avengers*
11 *Crook and Chase*

5:30 a.m.
4 *Ben Casey*
11 News

5:35 a.m.
H *Vigilante: Right or Wrong: America Undercover*

MON., JULY 11

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gimme A Break*
13 *Newton's Apple*
21 *Science Gazette*
31 Italian programming (concludes at 8)
H **Movie:** *Nothing In Common*
S *Gaucho*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey Network News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
S **Movie:** *Foreign Body*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
M *The Max Movie Show*

8:00
2 *Blue Skies*
4 *Alf*
5 **Movie:** *Little Ladies of the Night* (1977). David Soul, Louis Gossett, Linda Purl. A teenage runaway is drawn into the world of pimps and prostitutes.
7 *Drugs: Why This Plague?* Peter Jennings.
9 *Evening Magazine*
11 **Special:** *Baseball World Series Comedy Classics*
21 *Adventure: "Fat Man on a Bicycle to Hell."*
31 *Dark Shadows*
H **Movie:** *The Big Chill*
M **Movie:** *Trail of the Pink Panther*
N **Movie:** *Hail Mary/The Book of Mary*

8:30
4 *The Hogan Family*
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 *Newhart*
4 **Movie:** *The Abduction of Kari Swenson.*
7 **Movie:** *Lace II* (Part 2). Phoebe Cates.
9 *Morton Downey Show*
11 **Movie:** *Cat's Eye* (1985). Three horror anthologies.
13 *American Masters:* Lillian Gish
21 *The Day the Universe Changed.* A 10-part series on the evolution of knowledge from ancient to modern times.
S **Movie:** *The Sins of the Fathers* (Part 2)

9:30
2 *Designing Women*

10:00
2 *Magnum P.I.*
5 9 News
13 *Evening at Pops:* The Smothers Brothers
21 *Originals.* A look at Long Island area artists and writers.
H *Tanner '88*
M **Movie:** *Police Academy*
N **Movie:** *Working Girls*

10:30
21 *Comedy Tonight with* Whoopi Goldberg
H **Movie:** *One More Saturday Night*

11:00
2 4 7 11 News
5 *Taxi*
9 *Benny Hill*
13 *Born in the RSA*— "An adaption of the play depicting life under South African apartheid.
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*
S *Gleason: He's the Greatest*

11:30
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
9 *Baretta*
11 *The Honeymooners*
21 *Alive From Off Center.* Dan Reeves recreates images of combat through the eyes of a Vietnam veteran.
M **Movie:** *La Bamba*
S **Movie:** *Big Trouble In Little China* (cc)

11:35
2 *Hunter*

MIDNIGHT
7 **Movie:** *Mosquito Squadron*. David McCullum.
11 *Star Trek*
21 *Nightly Business Report*
N **Movie:** *Chisum*

12:05 a.m.
H *Touch and Go*

12:15
13 *Four on Thirteen*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
9 *The Street*
13 *Mystery*
21 *Point of View.* New perspectives on aging from six women over 65 years old.

12:45 a.m.
2 **Movie:** *Hot Wire.* George Kennedy

1:00 a.m.
5 *The Perfect Diet*
9 *Joe Franklin Show*
11 *The Twilight Zone*

1:15 a.m.
S **Movie:** *Sweet Liberty* (cc)

1:25 a.m.
M **Movie:** *National Lampoon's Vacation*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:50 a.m.
7 News
H **Movie:** *Missing in Action 2*

2:00 a.m.
4 *Wil Shriner Show*
5 *A Thousand Dollars Every Five Hours*
9 *Home Shopping Overnight*
11 *Keys to Success*

2:05 a.m.
2 News

2:20 a.m.
7 **Movie:** *Apache Drums*

2:30 a.m.
5 **Movie:** *Master Touch* (1973). Kirk Douglas.
11 *A Celebration of Caring*
13 *Profiles of Nature*

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Mr. Muggs Steps Out* (1943). The East Side Kids.
13 *Nova*

3:05 a.m.
S **Movie:** *The Survivors* (cc)
M *The Max Movie Show*

3:30 a.m.
4 *Matchmaker*
H **Movie:** *Lucky 13*

3:35 a.m.
M **Movie:** *Opposing Force*

4:00 a.m.
4 *New Record Guide*
7 *Branded*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *Masterpiece Theatre: The Last Place on Earth*

4:50 a.m.
S **Movie:** *Foreign Body* (cc)

5:00 a.m.
5 *I Love Lucy*
11 *Twilight Zone*
H **Movie:** *Soul Man.* C. Thomas Howell, James Earl Jones, Rae Dawn Chong

5:15 a.m.
M **Movie:** *Eye of the Tiger*

5:30 a.m.
4 *New Wilderness*
7 *Morning Stretch*
11 News
13 *Fighting For Our Lives: Facing Aids in San Francisco*

TUE., JULY 12

6:00
2 4 7 News
5 *Three's Company*
9 *T.J. Hooker*
11 *Gimme A Break*
13 *Newton's Apple*
21 *Science Gazette*
31 Italian programming
S **Movie:** *The Carey Treatment*

6:30
5 *WKRP in Cincinnati*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Nightly Business Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *Nightly Business Report*
21 *Contact: Long Island*
H *Saving Grace*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 *News*
13 *MacNeil/Lehrer*
21 *World of Survival*
M **Movie:** *Hollywood Uncensored*

8:00
2 *Summer Playhouse*
4 **Movie:** *Eight is Enough: A Family Reunion*
5 **Movie:** *Badge 373* (1973). Robert Duvall
7 **Baseball:** All-Star Game
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nova:* "Death of a Star."
31 *Dark Shadows*
N **Movie:** *Dust*
S **Movie:** *Fire With Fire*

8:30
9 *Entertainment Tonight*
13 *Innovation:* "Creature Comforts." A look at the advances in zoo design.
31 *Eastenders*

9:00
2 **Movie:** *Kids Don't Tell.* Michael Ontkean
9 *Morton Downey Show*
11 **Movie:** *Salem's Lot* (Part I). David Soul
13 *An Empire of Reason*—How television news would have covered New York's ratification of the United States Constitution.
21 *Remember When:* "I'll Never Fly." A visit to Thomas Edison's laboratory and the Stanford research Institute in California."
31 *Summer Night Music.*
H **Movie:** *Morgan Stewart's Coming Home*
M **Movie:** *Sweet Lorraine*

9:30
N **Movie:** *Eat the Peach*

10:00
5 9 News
4 *Summer Showcase: Everybody's Doing It*
13 *The Struggles for Poland*
21 *The Crash.* An investigation of the August 1985 crash of the JAL Boeing 747 jet.
S **Movie:** *Dragnet*

10:30
31 *Alive From Off Center*
H **Movie:** *Crystal Heart*
M **Movie:** *Farewell My Lovely*

11:00
2 4 11 News
5 *Taxi*
9 *Benny Hill*
13 *P.O.V.:* Fire From the Mountain. An author's political journey from student activist to guerrilla to Sandinista government official.
21 *Are You Being Served?*
31 *Hellenic TV U.S.A.*

11:15
N **Movie:** *The Birth of a Nation*

11:30
4 *Tonight Show*
5 *Late Show*
7 News
9 *Baretta*
11 *The Honeymooners*
21 *Alive From Off Center*

11:35
2 *Diamonds*

MIDNIGHT
7 *Nightline*
11 *Star Trek*
13 *Adventure*
21 *Nightly Business Report*
S **Movie:** *Hot Pursuit*

12:05 a.m.
M *The Secrets of Love-Three Rakish Tales*

12:15 a.m.
H **Movie:** *Black Widow*

12:30 a.m.
4 *David Letterman*
5 *All in the Family*
7 **Movie:** *The Eleanor & Lou Gehrig Story*
9 *The Street*
21 *Adventure*

12:45 a.m.
2 **Movie:** *Seduced* (1985). Cybill Shepherd, Gregory Harrison. Mystery thriller about a politician who gets involved in a murder.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:35 a.m.
M **Movie:** *American Justice*

1:40 a.m.
S **Movie:** *When A Stranger Calls*

2:00 a.m.
4 *Wil Shriner Show*
5 *Love Your Skin*
9 *Home Shopping Overnight*
11 *Focus on Success*
H **Movie:** *The Boys Next Door*

2:05 a.m.
2 News

2:25 a.m.
7 News

2:30 a.m.
5 **Movie:** *Return To Fantasy Island* (1977). Ricardo Mantalban
11 *A Celebration of Caring*
13 *Profiles of Nature*

2:55 a.m.
7 **Movie:** *Welcome Home Soldier Boys.* Joe Don Baker

3:00 a.m.
4 *Hit Squad*
11 **Movie:** *Sherlock Holmes and the Voice of Terror.* Basil Rathbone, Nigel Bruce.
13 *Nature*

3:15 a.m.
M *Moon in Scorpio*

3:20 a.m.
S **Movie:** *Under Cover*

3:30 a.m.
4 *Matchmaker*

3:35 a.m.
H *Lethal*

4:00 a.m.
4 *New Record Guide*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
5 *I Love Lucy*
7 *The Avengers*
11 *Twilight Zone*
13 *American Masters:* Lillian Gish

4:50 a.m.
M *Eros America #4*

5:00 a.m.
11 *At the Movies*
S *Madame X*

5:05 a.m.
5 *I Love Lucy*
H **Movie:** *Hamburger: The Motion Picture*

5:30 a.m.
4 *New Wilderness*
7 *Morning Stretch*
11 News

Weekend, JULY 9–10

SAT., JULY 9

6:00 a.m.
5 *Gilligan's Island*
7 *New York Views*
9 *B.J. and the Bear*
11 *Christian Science Monitor*
13 *Exercise With Billie*
S **Movie:** *The Manhattan Project* (1986). John Lithgow, Christopher Collet, Cynthia Nixon. A teenager steals plutonium and builds his own nuclear reactor.

6:30 a.m.
2 *Patchwork Family*
4 *Fight Back*
5 *Sylvanian Family*
7 *Wild Kingdom*
11 *Planet of the Apes*
13 *New Jersey News*
H *Live From Planet Earth*
M **Movie:** *The Mark of Zorro*

7:00 a.m.
4 *Kidsongs*
5 *Star Com*
7 *Uncle Waldo*
9 *Funtastic World*
11 *Bravestarr*
13 *We the People*
21 *Sesame Street*
H **Movie:** *Disorderlies*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Sybervision*
7 *King Leonardo*
11 *Bravestarr*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *World Tomorrow*
7 *Little Clowns*
11 *Visionaries*
13 *Adam Smith*
21 *Sesame Street.*
M *What's Up Tiger Lily?*
S **Movie:** *Brass Target*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Get Smart*
7 *Pound Puppies*
11 *Captain Power*
13 *Wall $treet Week*
H **Movie:** *Lethal*

9:00 a.m.
5 *McCreary Report*
7 *My Pet Monster*
9 *Superman*
11 *Solid Gold*
13 *Washington Week*
21 *New Literacy: An Introduction to Computers*

9:30 a.m.
7 *Little Wizards*
13 *One-on-One*
M **Movie:** *Over the Top* (1987). Sylvester Stallone, Susan Blakely. A father competes for custody of his son.

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Alf*
5 Wrestling
7 *Real Ghostbusters*
9 *World Championship Kickboxing*
11 *Soul Train*
13 *Firing Line*
31 *Body Electric*
H **Movie:** *Dragnet*
S **Movie:** *Bus Stop*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
13 *American Interests*
31 *State of the Arts*

11:00 a.m.
2 *Popeye & Son*
4 *Fraggle Rock*
5 *Charlie's Angels*
7 *Bugs Bunny*
9 Wrestling
11 *Star Search*
13 *Tony Brown*
21 *From a Country Garden*
31 *Video Music Box*
M **Movie:** *Spaceballs*

11:30 a.m.
2 *Dennis the Menace*
4 *New Archies*
7 *Flintstone Kids*
13 *Open Mind*
21 *Victory Garden*

NOON
2 *Storybreak*
4 *Foofur*
5 **Movie:** *Somebody Killed Her Husband* (1978). Farrah Fawcett, Jeff Bridges.
7 *Animal Crack-Ups*
9 *Black Sheep Squadron*
11 Women's Wrestling
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
H **Movie:** *Morgan Stewart's Coming Home* (1987). Jon Cryer, Lynn Redgrave. A teenager tries to change the ways of his politically ambitious parents.
S **Movie:** *Hot Pursuit*

12:30
4 *I'm Telling*
7 *Health Show*
13 *G.E.D. Preparation*
21 *This Old House*

1:00
2 *Young Universe*
4 *Super Chargers*
7 *Weekend Specials*
9 **Football:** North-South High School All-Star Game
11 **Movie:** *Godzilla Raids Again* (1959).
13 *Motorweek*
21 *Frugal Gourmet*
31 *U.S. Nippon Newscope* (Japanese Programming)
M *Hollywood Uncensored*

1:30
2 *Guinness Records*
4 **Baseball:** Oakland vs. Detroit or, New York vs. Houston
7 **Movie:** *Man of the West* (1958). Gary Cooper
13 *Make Yourself at Home*
21 *French Chef*
H **Movie:** *The Zoo Gang*

1:35
S **Movie:** *Angel on My Shoulder* (1980). Peter Strauss, Richard Kiley, Barbara Hershey. A Chicago mobster is mistakenly executed and returns with an assignment from Satan.

2:00
2 *Paradise Steamship Company*
5 **Movie:** *Chalie Chan at the Opera* (1936). Warner Oland, Boris Karloff.
13 *Hometime*
21 *Joy of Painting*
31 *Japanese Theatre*

2:30
2 **Movie:** *The Mystery of the Golden Eye* (1976).
13 *This Old House*
21 *Art of William Alexander and Lowell Speers*
M *Captain from Castile*

3:00
11 **Movie:** *Prom Night* (1980). Jamie Lee Curtis
13 *Madeleine Cooks*
21 *Motorweek*
31 *Degrassi Junior High*

3:15
H **Movie:** *Cattle Annie and Little Britches*

3:30
5 **Movie:** *Charlie Chan On Broadway* (1938). Warner Oland, Keye Luke.
7 *Greatest Sports Legends*
13 *Frugal Gourmet*
21 *Rod & Reel*
31 *Ask Congress*
S **Movie:** *The Manhattan Project*

4:00
7 *Wide World of Sports*
9 *Knightrider*
13 *Nova*
21 *Woodwright's Shop*
31 *TV Brazil*

4:30
2 *Sports Saturday*
4 Annheuser Busch Golf Classic
21 *This Old House*
31 *Broadway Magazine*

5:00
5 *Kojak*
9 *A-Team*
11 *Little House on the Prairie*
13 *Innovation*
21 *Degrassi Junior High*
31 *Africa's Killing Fields*
H *Aids: Everything You and Your Family Need to Know*
M **Movie:** *Jeremiah Johnson*

5:30
13 *Science Journal*
21 *Doctor Who*
S **Movie:** *The Bounty*

6:00
2 *The Madcap Mirthworm Race*
4 7 News
5 *What's Happening Now*
9 *A-Team*
11 *Charles in Charge*
13 *National Audubon Society:* Panthers and Cheetahs
31 *European Journal*
H **Movie:** *A Christmas Story*

6:30
2 4 7 News
5 *Small Wonder*
11 *Bustin' Loose*
31 *Hello Austria/Hello Vienna*

7:00
2 News
4 *Headlines on Trial*
5 *Too Close for Comfort*
7 *Siskel & Ebert & the Movies*
9 *It's A Living*
11 *T and T*
13 *Owl/TV*
31 *Computer Show*
M **Movie:** *Spaceballs*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *WKRP in Cincinnati*
7 *New York Views*
9 *Mama's Family*
11 *Tales From the Darkside*
13 *Wild America*
31 *Masterpiece Theatre: The Last Place on Earth*
H **Movie:** *Disorderlies*

8:00
2 *High Mountain Rangers*
4 *Facts of Life*
5 *Family Double Dare Special*
7 *Supercarrier*
9 **Movie:** *Singin' In The Rain* (1952). Gene Kelly, Donald O'Connor, Debbie Reynolds.
11 **Movie:** *Conan the Barbarian* (1982). Arnold Schwarzennegger, James Earl Jones.
13 *Adventure*
21 *George and Mildred*
S **Movie:** *Hot Pursuit*

8:30
4 *227*
21 *Keep It in the Family*

9:00
2 **Movie:** *Cain & Abel* (Part 2).
4 *Golden Girls*
5 *The Dirty Dozen*
7 *Ohara*
13 *Mystery!: The Secret Adversary*
21 *Executive Stress*
31 *Under the Gun: Democracy in Guatemala.*
M **Movie:** *Over the Top*
H **Movie:** *Dragnet*

9:30
4 *Amen*
21 *Bless Me Father*
S *Poison*

10:00
4 *Hunter*
5 9 News
7 *Hotel*
13 *Film on Film*: "Natalie Wood" From child star to to superstar.
21 *No Place Like Home*
31 *Blake's Seven*
S *New Orleans Jazz*

10:30
5 *Werewolf*
9 *Benny Hill*
11 News
21 *Solo*
M **Movie:** *Commando Squad*

11:00
2 4 7 News
5 *Taxi*
9 *Morton Downey After Dark*
11 *Cheers*
13 **Movie:** *Mr. Deeds Goes to Town* (1936). Gary

Cooper, Jean Arthur.
21 *Comedy Tonight with* Whoopi Goldberg
31 *World TV Presents* (Chinese programming)
H *Robert Townsend and His Partners in Crime*
S **Movie:** *Laura*

11:30
4 *Saturday Night Live*
5 **Movie:** *Where Eagles Dare* (1969). Richard Burton, Clint Eastwood.
7 News
11 **Movie:** *The Fury* (1978). Kirk Douglas, John Cassavetes.
21 *Sherlock Holmes*

11:45
2 *D.C. Follies*
7 **Movie:** *Jealousy* (1984). Angie Dickinson, Paul Michael Glaser

MIDNIGHT
H **Movie:** *Morgan Stewart's Coming Home*
M **Movie:** *Lethal Weapon*

12:15 a.m.
2 *Dom DeLuise Show*

12:30 a.m.
S **Movie:** *Revenge of the Nerds*

12:45 a.m.
2 **Movie:** *Cutter* (1973). Peter De Anda.

1:00 a.m.
4 *Showtime at the Apollo*
9 *America's Top Ten*
13 **Movie:** *The Great McGinty* (1940). Brian Donlevy, Muriel Angelus.

1:25 a.m.
7 **Movie:** *Promise Him Anything* (1984). Eddie Albert, Meg Foster

1:30 a.m.
9 *Carol Burnett*
11 *Runaway With the Rich and Famous*
H **Movie:** *One More Saturday Night*

1:55 a.m.
M **Movie:** *Cleopatra Jones*

2:00 a.m.
4 *Comedy Club*
9 *Home Shopping Overnight*
11 News

2:05 a.m.
S **Movie:** *Ninja III: The Domination*

2:27 a.m.
2 *Win, Lose or, Draw*

2:30 a.m.
4 *Sea Hunt*
5 **Movie:** *Dawn Patrol* (1938). Errol Flynn, David Niven.
11 *Tales From the Darkside*
13 *Mew York Festival Highlights*

2:35 a.m.
13 *Great Performances: Aida.*

2:50 a.m.
7 **Movie:** *Back to God's Country* (1953).

2:57 a.m.
2 *D.C. Follies*

3:00 a.m.
4 **Movie:** *Rage at Dawn* (1955). Randolph Scott.
11 *Solid Gold*
H **Movie:** Cavegirl

3:25 a.m.
M **Movie:** Cleopatra Jones and the Casino of Gold

3:27 a.m.
2 News

3:45 a.m.
S **Movie:** *Plenty*

4:00 a.m.
11 **Movie:** *Thank you Mr. Moto* (1937).
4:05 a.m.
13 *New York Festival Highlights*

4:12 a.m.
2 **Movie:** *The Lucifer Complex* (1976). Robert Vaughn

4:20 a.m.
13 *Great Performances: Aida*

4:30 a.m.
7 *The Avengers*

4:35 a.m.
H **Movie:** *The Little Drummer Girl*

4:42 a.m.
5 *I Love Lucy*

5:00 a.m.
4 **Movie:** *Suddenly* (1954). Frank Sinatra.

5:05 a.m.
M **Movie:** *Spaceballs*

5:12 a.m.
5 *Popeye*

5:30 a.m.
5 *I Love Lucy*
7 *New York Views*
11 News

SUN., JULY 10

6:00 a.m.
5 *Gilligan's Island*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *Nature*
S *Jennifer's Journey*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
5 *Oral Roberts*
7 *Christopher Close-up*
9 *Hispanic Horizons*
11 *Christian Science Monitor*
S *The 1000 Dozen*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Hour of Power*
7 *Faith for Today*
9 *Point of View*
11 *Larry Jones*
13 *Sesame Street*
21 *Wonderworks*
H *Coming Attractions*
M *The Check is in the Mail*

7:30 a.m.
2 *Way to Go*
4 *Fight Back*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
H *Tales of Little Women*
S *Nicky and the Nerd*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
9 *Slime Time*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *The Adventures of Tom Sawyer*
S *Hey There, It's Yogi Bear*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Plastic Man*
7 *Morning Home Show*
9 *Treasure Mall*
13 *Mister Rogers*
H **Movie:** *The Man Who Broke 1,000 Chains*
M **Movie:** *Club Paradise*

9:00 a.m.
2 *Sunday Morning*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Take Her She's Mine* (1963). James Stewart, Sandra Dee.
9 *The Jetsons*
11 *Hee Haw*
13 *Sesame Street*
21 *Owl/TV*

9:30 a.m.
9 *Bugs and Daffy*
11 *Puttin' On the Hits*
21 *Reading Rainbow*

10:00 a.m.
9 *Steampipe Alley*
11 *New Gidget*
13 *Reading Rainbow*
21 *Tony Brown's Journal*
M **Movie:** The Outsiders
S **Movie:** *Dreamscape*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Gilligan's Island*
11 *Love Boat*
13 *Owl/TV*
21 *Inside Albany*
H *The Best of Not Necessarily the News*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
5 Wrestling
7 *News Conference*
9 *Knightrider*
13 *Wild America*
21 *Washington Week In Review*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
7 *David Brinkley*
11 *At the Movies*
13 *Inside Albany*
21 *Wall $treet Week*
H *Martin's Day*
M **Movie:** *Guess Who's Coming to Dinner?* Sidney Poitier.

NOON
2 *Guiness Records*
4 *Essence*
5 *World of Disney*
9 **Movie:** *Brian's Song* (1970). Billy Dee Williams, James Caan, Jack Warden, Judy Pace.
11 **Movie:** *Rollercoaster* (1977). George Segal, Richard Widmark.
13 *Shoah*—Documentary about the Holocaust.
21 *Adam Smith*
S **Movie:** *True Grit* (cc)

12:30
2 **Movie:** *Deadly Game* (1977). Andy Griffith.
4 *Our Vital Signs*
7 *Business World*
21 *Wild America*

1:00
4 *Countdown to '88.* Events that center around the Summer Olympics.
5 **Movie:** *Fuzz* (1972). Burt Reynolds, Raquel Welch
7 *Like It Is*
21 *Nature*

1:30
4 *Road to Seoul*
9 *Grandstand*
H **Movie:** *Superman IV*
M **Movie:** *One Eyed Jacks*

2:00
4 *Heros: Made in the U.S.A.*
7 *Ebony/Jet Showcase*
9 *This Week in Baseball*
21 *Masterpiece Theatre: The Last Place on Earth*
31 *Window On World TV*

2:30
2 **Movie:** *News Jungle* (1975). Jackie Cooper
4 *Sportsworld*
7 *Making It Happen*
9 **Baseball:** Mets vs. Houston
11 **Movie:** *Hush, Hush, Sweet Charlotte* (1965). Bette Davis, Olivia de Havilland.
S **Movie:** *Thunder Run*

3:00
5 **Movie:** *Top Secret* (1984). Val Kilmer.
7 U.S. Olympic Boxing Trials
21 *The Collectors: Hello Wisconsin*
H *Coming Attractions*

3:30
21 *Madeleine Cooks*
31 *Washington Week*
H **Movie:** *Roxanne*

4:00
4 Golf Classic
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
M **Movie:** *The Outlaw*
S *Aretha!*

4:30
2 *Sports Sunday*
21 *Frugal Gourmet*
31 *World Chronicle*

5:00
5 **Movie:** *Last Salute to a Commodore.* Peter Falk, Robert Vaughan.
7 *Spirit of Adventure*
11 **Movie:** *The Shining* (1980). Jack Nicholson, Shelly Duvall.
21 *Nova*
31 *This Week in Israel*
S **Movie:** *Nobody's Fool*

5:30
13 Frank Gehry—Documentary about the life and career of the southern Californian architect.
H **Movie:** *On the Edge*

6:00
2 4 7 News
9 *Best of National Geographic*
21 *Adventure*
31 *Images/Imagenes*
M **Movie:** *Lion of the Desert*

6:30
2 4 7 News
13 *This Old House*
31 *Another View*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
9 **Movie:** *Papillion* (1973). Steve McQueen, Dustin Hoffman.
13 *Nature*
21 *Louisiana Cookin'*
31 *Silk Screens*
H *The Man Who Broke 1,000 Chains*
S **Movie:** *Dreamscape*

7:30
21 *Make Yourself at Home*
31 *Faces of Japan*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *America's Most Wanted*
7 *MacGyver*
11 *Star Trek: The Next Generation*
13 *National Audubon Society:* Wood Stork, Barometer of the Everglades.
21 *This Old House*
31 *Documentary Is*
N **Movie:** *Ticket To Heaven*

8:30
4 **Movie:** *The Natural.* Robert Redford
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *Cain & Abel,* (Part III)
5 *Garry Shandling*
7 **Movie:** *Lace II.* Phoebe Cates
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: The Last Place on Earth*
21 *Nature*
31 *Australian Movie Week*
H **Movie:** *Angel Heart*
M **Movie:** *Predator*
S **Movie:** *The Sins of the Fathers Part I*

9:30
5 *Tracey Ullman*

10:00
5 *Duet*
9 11 News
13 *Yes, Minister*
21 *Mystery! The Secret Adversary*
N **Movie:** *The Good Father*

10:20
31 **Movie:** *Bird of Paradise* (1932). Dolores Del Rio.

10:30
5 *Current Affair Extra*
9 *Benny Hill*
11 *Carson's Classics*
13 *Good Neighbors*

11:00
2 5 7 News
9 *Entertainment This Week*
11 *Cheers*
13 *Independent Focus*
21 *Sherlock Holmes*
H *The Best of Not Necessarily the News*
M **Movie:** *It's Alive III*
S *Just for Laughs* (cc)

11:20
4 News

11:30
2 News
5 *Sports Extra*
11 *The Honeymooners*
21 *The Sandbaggers*

11:45
2 7 Sports

MIDNIGHT
2 *Rockford Files*
5 *Friday the 13th*
7 **Movie:** *A Matter of Sex.* Jean Stapleton.
9 *Dallas*
11 *Star Trek*
H **Movie:** *Superman IV*
N **Movie:** *The Whole Shootin' Match*
S **Movie:** *Tai-Pan*

12:20 a.m.
4 George Michael's *Sports Machine*

12:30 a.m.
21 *Comedy Tonight With* Whoopi Goldberg
M **Movie:** *From Beyond*

12:50 a.m.
4 Championship Kickboxing

1:00 a.m.
2 *Win, Lose, or Draw*
5 *Naked City*
9 *Dallas*
11 *The Odd Couple*
13 *Summer Night Music:* Ruben Blades

1:20 a.m.
4 *Hardcastle & McCormick*

1:30 a.m.
2 *Win, Lose, or Draw*
11 News

1:35 a.m.
H **Movie:** *Raging Bull*

2:00 a.m.
2 News
5 *Love Your Skin*
9 *Home Shopping Overnight*
11 *At the Movies*
M **Movie:** *Predator*

2:05 a.m.
7 **Movie:** *Fire Sale.*

2:10 a.m.
S **Movie:** *Thunder Run*

2:20 a.m.
4 *Positively Black*

2:30 a.m.
5 *Credit Time Bomb*
11 **Movie:** *Lifeguard*
13 *Evening At Pops*

2:50 a.m.
4 *First Estate*

3:00 a.m.
5 *Mission Impossible*

3:35 a.m.
7 **Movie:** *The Day the Women Got Even*
S **Movie:** *Hardbodies*

3:50 a.m.
H **Movie:** *Mind Killer*
M *James Belushi*

4:00 a.m.
5 *East Side Kids*

4:25 a.m.
M *On the Line*

4:30 a.m.
11 *The Twilight Zone*

5:00 a.m.
11 *The Twilight Zone*

5:05 a.m.
S **Movie:** *True Grit*

5:20 a.m.
5 *Popeye*
H **Movie:** On The Edge

5:30 a.m.
7 Morning Stretch
11 News

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Margaret Russo for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

NEW YORK TOWER
330 East 39th St.
Full Service Hi-Rise
1 & 2 BR
212-883-1078
NO FEE

330 EAST 39th
Luxuriously Furnished 1 BR Apts
Some w/Terraces
212-883-1078
NO FEE

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APARTMENT
Other

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Manhattan

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100 U.N. PLAZA
Elegant 1 BR on hi floor w/brand new, modern kit, whirlpool bath, 2 balconies & beautiful East River view.
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Brokers Invited

Wsh Hghts/Inwood—1 BR, renov kit/bth, w/w crpt, safe neighborhood, conv trans. $82,000. Owner, 212-567-2895, lv message

COOPERATIVE/CONDO
New Jersey

NY Skyline, River view—Lux hi-rise co-op Versailles, 2 BR, 2 bth, terr, pool, cent A/C, 24 hr drmn, 1300 sq ft. 15 mins midtown, maint $925/mo. incl Real Estate taxes & utils. 60% Tax deduct. $175,000 Days call 201-868-6610.

COOPERATIVE/CONDO
Westchester

Bronxville Village—530 sq ft studio, maint $397/mo incl parking. $119,000 **HOLZINGER 914-337-1312, Rita Downs**

HOUSE
Nassau-Suffolk

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Tired of Hamptons commute? Consider Port surrounded by beaches, boating & a variety of dining pleasures. 33 mins from Midtown. Call or write for Brochure/Insider's Guide to area. We have over 400 listings in all price ranges - 3 BR Colonial, beautifully detailed $280,000. - Just reduced - Sands Point brick, acre plus, 45 ft pool $900,000 neg.
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Waterfront Dream
High bluff, private beach, glorious views. Neat little cottage with immense potential.
A rare find at $550,000
Talk to
Tina S. Fredericks Realty
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COUNTRY PROPERTY
For Sale/Rent

PRINCE EDWARD ISLAND -- CANADA
PRIVATE 600-ACRE ISLAND COMMUNITY
46 PRIME 4 TO 15-ACRE MINI-ESTATE PARCELS
PRICED - $75,000 TO $125,000. U.S. PER SITE

This NEVER before offered property is a MUST TO SEE. Where else can you purchase PRIME saltwater front property at these prices, ESPECIALLY when accompanied by fertile soils, spectacular beaches, fantastic views and the warmest waters north of the Carolinas?

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The lots range from 4 to 15 acres & come complete with 275 to 1000 ft of direct shorefront. Should you decide upon one of the many Bayfront lots, for their safe & protected waters or the more dramatic frontage of the open Gulf, ALL can only be considered as SPECTACULAR. The majority of Island is nicely wooded with spruce, fir & assorted hardwoods, affording the maximum in privacy.

Transportation to the Island will be supplied by private launch which will operate between the private mainland and Island docks. Land transportation will be limited to such vehicles as golf carts & minibikes. ABSOLUTELY NO AUTOMOBILES will be allowed in order to protect the Island's natural setting. Electricity & telephone service will be supplied.

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HOUSE
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Pelham Pelham Manor 29 MIN NYC
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ANN DE SANTIS, REALTOR
4550 Boston Post Rd 914-738-1360

HOUSE
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HOUSE OTHER

Arrowhead Lake/Poconos—Two lots, 312 ft lakefront, furn 5 BR, 2 bth, jacuzzi, tennis, fishing, boating, pool in pvt community. Avail for sale/rent, $255,000 - or lot alone, $75,000. 212-242-7130

Government Homes—from $1 (U repair). Delinquent tax property. Repossessions. Call 805-687-6000 Ext. GH-20078 for current repo list

COUNTRY PROPERTY
For Sale/Rent

37 ACRES WATERFRONT
Prince Edward Island. Canada w/approx 1500 ft of tidal frontage. Fertile soils, woods & unequalled water views, century school house. $75,000. US, owner finance.
ph 902-436-7236; or eves 902-436-8046

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $260,000. Also avail 1.84 acres with private dock. $155,000. Owner 212-644-3010.

PRIME BAY FRONT
Prince Edward Island, Canada, 2 plus AC, woods, clearing, fertile soils, warm waters, beach & fantastic views. $30,000. US Owner financed w/10% down.
ph 902-436-7236; or eves 902-436-8046

New York's Town & Country Properties
Call for advertising deadlines and rates
Ask for Margaret Russo
212-971-3155

Continued on next page.

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COUNTRY PROPERTY
For Sale/Rent

Cold Spring On Hudson 1 Hr NYC A weekend gem. Unique 2/3 BR, Cedar Contemporary nestled on 6.9 pvt & wooded acres. Stunning LR w/frplc, cath ceil, pine flrs, FDR, kit, 2 1/2 bths, skylights & glass galore. Loft overlooking LR, indoor lap pool 36' X 7', greenhouse & deck, 3 car gar $375,000. Call **Treasure Chest Realty 914-424-4141**

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 425 ft ocean front & 25 acres, with rolling surf & S.W exposure bet Halifax & Yarmouth. $49,500. Owner financed. Brad 718-358-1658.

Country Living—This 2-story 1900's Farmhouse sits on 10-plus acres of beautiful country prop. 1 sparkling trout stream feeds into a second to form the land's boundaries. The home features: spacious LR w/full wall brick frplc & plank panelling, huge country kit with handcrafted butternut cabinetry, DR, fam rm, 4 BRS, stand-up attic & wraparound porch. 2 lrg barns, gar & pond. Just moments from crystal clear 500-acre mountain lake, low taxes, a great investment for $225,000 **McKean Real Estate 914-583-6003**

17 ACRE WATERFRONT ESTATE
Prince Edward Island, Canada 3-story Sea Captain's Home w/400 ft of bayfront. Rare combination. $160,000 US.
Ph: 902-436-7236 or eves 902-436-8046

New York

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at 212-971-3155

Place your ad on Tuesday and see it in print the next Monday.

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1140 Ave of Americas NYC NY 10036
Licensed Mtg Bkr-NYS Banking Dept

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue: $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 - or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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all ages (18 and older).
excursions. sightseeing. cultural activities.
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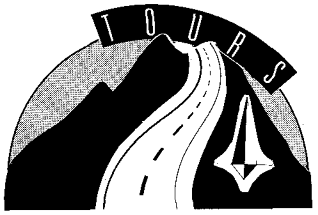

TOUR AND TRIP

ARTHUR FROMMER HOLIDAYS
LONDON Show Tour 8 Day/6 Night $899
SYDNEY Show Tour 9 Day/6 Night $1699
Includes R/T air from NY via Continental. Sightseeing, hotels, theater, discounts & more, valid thru Sept 30. PARIS and other SOUTH PACIFIC packages avail. Call:
9-6, Mon-Fri, Toll Free 800-522-8860
Outside NY, Toll Free 800-221-9688

Club Med—Call us last for the lowest prices to Club Med & other all-inclusive resorts. Le Beach Club. 1-800-367-7529

BIKING AND HIKING AND WALKING

Deluxe Weekends—Vermont to Virginia. Breakaway Vacations. 212-722-4221.

AIRLINE

JETTING TO LONDON
Daily dep avail on reg sched airlines. Min fare, $250 r/t. Resv & info: 718-291-3000, Mon-Fri, 8-4. 718-262-8058, any time.

LOW FARES, ASIA & EUROPE
Tokyo $720. Hong Kong $750. London $450. Paris $500. All round trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668. 212-809-3818.**

CRUISE

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Singles! Cruise With Us To Bermuda
Aug 28, '88. Six nights. Lowest rates.
Book group of 25 - You travel free.
Info and other events. **212-873-6296.**

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Europe, Mexico, Panama Canal
CRUISEMASTERS®
10 McKinley Street, Closter, New Jersey 07624
1-800-367-4627 at the tone-dial 554

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Berks Cnty, PA—Eleg 2BR cottage, 2 1/2 hr NYC. $950/mo. $425/wk. 215-821-3466

Fire Island, Ocean Beach. Jerry's Rooms & Effcy Apts. The beach...The sun...The fun. Daily & weekly rentals. **516-583-8870.**

Montauk At Ocean—Lg contemporary, spa, Bi-wkly. 516-269-6177, 516-668-5355.

Mtn Chalet—2 hrs NYC, 3 BR, 3 bths, pool, tennis, golf. Wk/Mo 201-767-3260

Nantucket—Prime summer rentals still available. Starting at $1,000/wk. Open 7 days. The Maury People. 617-228-6853.

NEW PALTZ, NY 1 1/2 hrs NYC
Cozy 2BR. 1 Ac. Nr Lake Mohonk, heated pool among lush trees. Plus: jacuzzi, fplc. Wk/mo. Jul 4 avail. $2,500 mo, utilities extra. 212-722-4820. 212-831-6511.

Oceanfront • NJ—4 BR, 2 bths, nr beautiful Atlantic City beach. Best vacation you'll ever have. $1450/wk 302-475-6612

Westhampton, Mon-Fri—Lg Contemp, pool, tennis, a/c, jacuzzi. 212-308-5885

Within Catskills Forest Preserve—Near Livingston Manor, 4 BR, 2 bth Nordic Cross on country rd. Stone frplc. Hunting, fishing, hiking, near great restaurants. 212-219-3820 or 914-439-3643

BED & BREAKFAST
New York

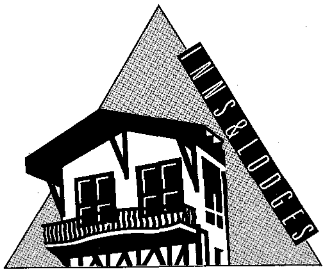
B & B U.S.—Ultra lux 1BR, exclusive loc (E.80's). From $80/night. 212-879-2276

BED & BREAKFAST
New Jersey

Bayberry Bay Bargue—C.1888 victorian. Hist area. 1 blk ocean beach. 609-492-5216

BED & BREAKFAST
London

Penny Farthing Holidays—7 days in London $500. B&B plus 3-day trips, 4 free. I'm just back. Details. 212-988-4148.



INNS AND LODGES
Vermont

THE HAWK INN
Plymouth, Vermont. Mobil 4-Star. AAA 4-Diamond award-winning resort set in the Black River valley on Lake Amherst. Spa, indoor pool, natural pond, horses, tennis, children's day camp, all included. Superb dining at the River Tavern. **1-800-451-4109 or 1-802-672-3811.** H736.

INNS AND LODGES
New York

Huff House—Small, secluded mountain resort. Gracious hospitality, golf, tennis, heated pool, excellent food & wine list. RD 2, Roscoe, NY 12776. 607-498-9953

Southampton • Village Latch
Imagine a 5-acre resort-inn hotel right in town! Known internationally as the most elegant, sophisticated inn in the Hamptons. Also, rent your own mansion for corporate outings & celebrations.
516/283-2160

Continued on next page.

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GOLDEN ACRES FARM & RANCH The complete resort for families, single parents w/children, on 600 scenic Catskill acres. Feed animals, ride horses. Out/indoor pools, hot tub/sauna. All sports day/night on lit courts. Day camp/nursery. You-cook apartments, mini-vacation rates avail. Near Howe Caverns, Game Farm, Cooperstown. FREE video preview sent upon request. Box 79, Gilboa, NY 12076. **Toll Free: 800-252-7787, 800-847-2151.**

RESORT
New York

Hamptons—Drake Motor Inn. Nr ocean. Pool, A/C, free docking. 516-728-1592.

Private Beach—Picturesque. Sailing, fishing, swimming, tennis. Cottages. Lodge rooms include breakfast. Peconic Hotel, Shelter Island 11965. 516-749-0170.

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the JERONIMO FAMILY. 33 rooms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 per person. 3 superb meals included. Weekly efficiencies available. Walker Valley, NY **914-733-5652.** VI/MC.

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200 yrs in the Village of Quogue, Southampton Town, LI. Fully modern, 15 rooms, most w/priv bths, some w/fplc, all w/TV. Classic American dining. Piano bar with entertainment. Tennis, bicycles and beach privileges. AMEX honored. Call for reservations: **212-371-3300, 516-653-6560.**

MONTAUK...Spacious grounds. Nature trails. Gorgeous sunsets over rolling hills. HEATED Pool. Tennis. Easy access beach, golf (Rob't Trent), Fishing. Shops. Color/cable TV, air-cond all Rms. FREE MOVIES. SPECIAL fr $99/day for TWO incls all meals. **SHEPHERDS NECK INN Montauk, NY 11954. 1-516-668-2105.**

Shelter Island Resort—AAA. Waterfront. Sundecks, panoramic views. Superb cuisine. Swim, bicycle, free golf. Color TV. Tennis. Special mid-wk pkg. Groups okay. Shelter Island, NY 11965. 516-749-2001.

VILLA/CONDO/APTS
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Rio de Janeiro/Buzios
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VILLA/CONDO/APTS
Europe

France—Charming 3 BR house in medieval village, garden overlooking Mediterranean, Nice 14 miles, Antibes 4 miles, by month or August-June.
Tele 011-33-93-651288

VILLA/CONDO/APTS
Mexico

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Beauty & luxury. 1-4 couples. 5 servants, chauffeured van, pool, jacuzzi, 4BR & studio/bar. From $195/day. **607-797-7793.**

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Health And Fitness Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017, 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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Fair Fees/Free Consult 1-800-THE-LOOK

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PILLOW
SOFT
EARPLUGS
THE EAR DOCTORS EARPLUGS!
Silicone comfort for sleeping or swimming. Moldable! Guaranteed! SNORE PROOF! WATER PROOF! At all drug stores and sports shops! Call your pharmacist.

ESCAPE FROM TAR BEACH...NOW!
SCA-WOLFF SYSTEM SUN CENTER
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Electronic Facial Toning—Look years younger. I. Ankner Assoc. 212-988-9685.

ELECTROLYSIS
BY CARMEN
IB Probe · Most Advanced Equip. & Technique
WHY PAY MORE?
Free Consultation $40 per hour
344 E. 63rd St. (suite 8D)
212-421-5033

HOLISTIC HEALTH

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

MEDICAL

HEMORRHOIDS
Outpatient, painless treatment
using laser technology.
Laser Medical Associates 212-517-2850.

Acupuncture, 25 Yrs. Exp.—NY lic. Dr. Wang. 401 B'way, Rm. 1111. 212-219-8767

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd, 472-3000.

OPTICAL

New! Disposable Contact Lenses—Call 10/10 Optics for a free pair. 212-753-7733

PHYSICAL FITNESS

Optimal Performance—Stress Control. Yoga/Bio/Aerobic. Women. 212-873-2695

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Tai Chi Chuan—(212) 581-6470, (718) 380-4335. Bob Altheim. Free intro.

Beach Body LTD—Private Fitness Trainer. Your home/office 212-247-6934.

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Incredibly Fast, Successful Results!
Weekly Medical Treatment
By MD And Registered Dietician.
DiET-FAST® 212-840-2121

AN INNOVATIVE APPROACH TO WEIGHT LOSS
INNER CIRCLE
Groups are now forming
Call today for reservation information
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Lose Up To 10 Lbs. Or More—In One week. Free Massage Daily, 3 gourmet Diet meals a day. Indoor/outdoor pool, Spa and sports facilities. 800-232-2772, in CT. 800-237-2772, 203-642-6696.
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Lose Weight Easily - Quickly!
Elegant Country Spa. 3 low-cal gourmet meals daily. Total fitness program. Heated outdoor pool. Tennis. 90 min/NYC.
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NEW BULIMIA DRUG HELPS 90%
Stop binging with NO weight gain.
PhD specialist. **212-505-9898**

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program, 212-752-8377**

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J. Lavigne, MD **212-879-4260**

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IN LESS THAN
30 DAYS
FOR LESS THAN
$30* PER WEEK
*For professional fees with major medical ins
Supplement additional • Major credit cards
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Lose 3-5 lbs. Per Week
working **one-on-one**
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FIFTH AVENUE MEDICAL INSTITUTE
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Affiliated with Cabrini Medical Center Wall St. Area. Rapid Weight Loss and Weight Maintenance. Group Support. Close Medical Supervision.
Free Orientation 212-962-OPTI(6784)

THE OPTIFAST PROGRAM
Physician's Weight Loss
715 Park Ave. (70th St) 212-288-5473.

THE RACE TO GET IN SWIMSUIT SHAPE IS ON!

No one races harder and does more to stay well than NEW YORK's one-million-plus readers.

Exercise good judgment and do something healthy for your ad program.

Place an ad in NEW YORK's weekly HEALTH AND FITNESS Section.

Call Mike Fazio or Ray Alvin at 212-971-3155.

Source: 1987 SMRB.

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We represent luxury yachts accommodating from 2-600 guests, providing complete party services: menu selection, music, decorations & more! **212-772-9430**

Chez Vous/Exclusive Yacht Charters—Corp. picnics. Tri-State. 718-720-0900.

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Lots Of Yachts The best yachts & sailboats for special events, corporate parties, weddings and good times. **212-969-0241.**

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Gourmet catering
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for 2 to 100 guests.
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Cruise New York Aboard Dolly Madison
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Metropolitan Cruise Line. **718-351-9395.**

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Yacht Jabiru—Elegant way to celebrate special events. Innovative cuisine customized to your function. 2-40 guests. 212-645-9348, 201-482-1991.

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From 50-600. 212-513-0331

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 4, 1988 issue:** $40.00 per line, one-time ad; $35.00 per line, four consecutive ads; $30.50 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $15.00 for NYM Box Numbers. Display Classified ads are available at $425 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Michael Fazio or Raymond Alvin for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Caricatures & Face Readings—By Sherry Lane, NY's "Star" Artist - 212-675-6224

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407.

Caricatures: "The Best"—Award winner. Jon Bailis. 212-645-3918.

Caricaturist Russel Harvey—Fast, Funny and Friendly. 212-254-8927/914-834-4079.

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

My Caricatures—Your place, anytime, any face! Call Rhonda, 212-644-1580

State of the Art In Caricatures
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Par Excellence. 914-357-3318

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ENTERTAINMENT

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With Roses, Champagne or Chocolates!

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STRIPPERS and BELLY DANCERS!
Call 718-482-7464

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Funny Magic Strip—"Chic"! Sexy balloons. Belly/Strip. Tasteful! 212-599-7576.

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STRIPPERS GORILLAS BALLOONS
Singing Grams, Belly Dancers, 250 lb Strip
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24 hrs. 7 days. Same-day service.
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A Tisket A Tasket®—Ends the boredom of balloons, fruit, flowers. For unique gift baskets, try 993 2nd Ave. 212-308-4066.

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The original balloon delivery and decorating service
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Custom balloons, Chocolate anythings
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7 DAYS ● Same Day Service

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Female Stripper, Class Act—Unique and beautiful. Call Amber, 201-795-4892.

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Telegrams with zip (& unzip too!)
Promotionals **212-420-1190**

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THE FINEST, NEWEST DANCERS
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Call for our 20 various costumes & gigs.
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718-797-4735; 914-965-1433
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Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar Mitzvah, 16's. 212-996-9859.

S-T-R-I-P-P-E-R-S
Low, Afforable Rates
Free Gift 718-875-2524

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Spirited, Witty Dance Duet.
Available for private parties.
Ballroom · Jazz · Dance Parody.

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Psychic—Internationally respected. Koury, 212-971-5638, 914-657-8308.

Continued on next page.

Continued from previous page.

ENTERTAINMENT

"The Joke's On You!" Inc.—We perform practical jokes, situation comedy, for all occasions. Private/corp. **212-586-3700**

BELLY-GRAMS UNLIMITED
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· THE HOTTEST M/F STRIPS ·

$50 $50 $50 $50 $50 $50
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Bellys, Impersonators & Strippers
Ask About Our 6' Lighted Cake or Gold Gift Box For Birthday, Bridal Shower, Bachelor/Bachelorette Parties
Elvis, Marilyn Monroe, Pink Gorilla, etc.
212-912-1705, 718-343-3535, 516-671-9457

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. 201-342-2121.

·STRIPPER-GRAMS·

The ONLY Gift That UNWRAPS Itself!
Gorgeous Girls · Great Guys
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Am. Exp. · Tri-State · Price & Quality
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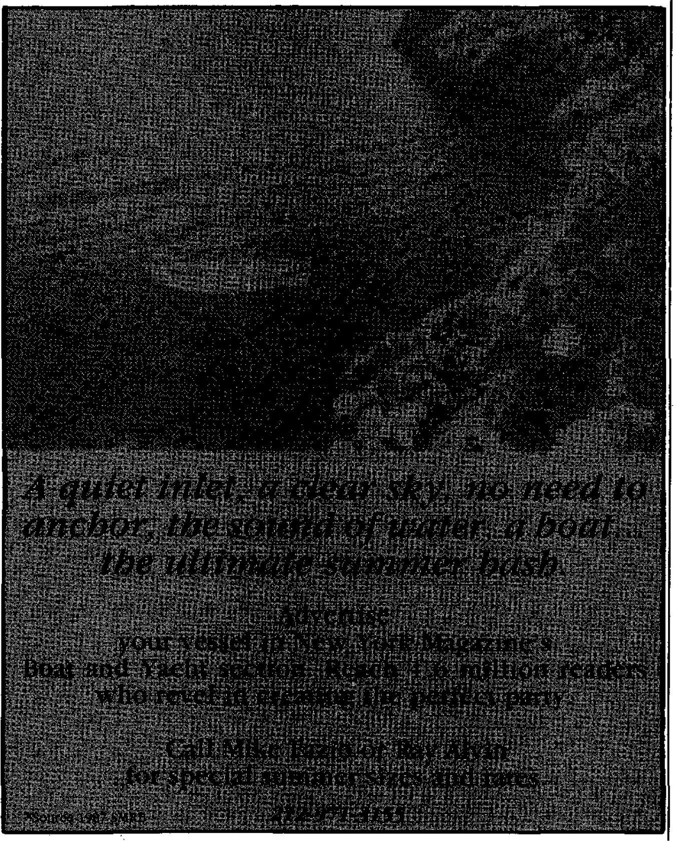
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NEW!
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Manhattan Attorney, Early 40's—6', athletic build, wishes to meet plain, simple, unpretentious, loving female from Manhattan (or anywhere) who cares about others. Photo with reply. NYM Q351

Would Like To Meet—A very pretty, tall (5'6" plus), fit, vulnerable, 25-35, actress, artist, model, photographer or female dreamer. I am a sincere, honest, vulnerable Wall Street exec who lives in Tribeca, mid 40's, likes quality, travel, dogs, cars and amusement. Accurate photo and phone number with response, please. NYM Q441

Lust For Life—Successful, beautiful Jewish female entrepreneur with Wharton MBA and warm heart, possesses a passion for life and "making a difference in the world". I seek a gentleman, 40-55, a leader with vision, a loving nature and inner strength. If you are that unique male, who has made it to the top, is financially independent, but knows that there is much more to life...who values a smart, loving woman, please respond. NYM G601

Strong, Sensual, Sincere—Successful single male searching for sexy, sensitiive soul mate. I am 5'10", 30's, handsome, affectionate, romantic, optimistic, bright, honest, well-educated and funny. My eclectic interests include body building, nature, music, dance, travel, architecture and most things of great beauty. You are passionate, romantic, optimistic, 22-32, and excited about a monogamous relationship. Answer this ad if you cry during the mushy parts and laugh a lot. RSVP - letter, photo and phone. NYM Q516

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If you are successful, single and interested in having a special lady in your life, call. Let me learn something about you. Chances are I know a number of beautiful single women who would love to meet a guy just like you. I will introduce you to several of them and help you find one who is just right for you. Isn't that what you really want.

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White Knights Do Exist—Though I used to be a member of the "Black Knights" (graduate US Military Academy , West Point, NY). Now a very successful entrepreneur. Handsome, 5'11", young 40's, bright, confident, athletic and a lot more. Looking for someone who is also: bright, witty, shapely, classy and can turn heads when she walks into a room (knows it but doesn't flaunt it). She should also enjoy romantic evenings which could include dinner at an exclusive restaurant or a midnight walk on the beach. Warm weather is my favorite, but fireplaces in the winter can be the best with the right person. I finally have tired of hearing "Do I have the girl for you!" - so I'm trying this new approach. I'm Jewish but you don't have to be. A note and picture are musts (blind dates fall into the category of "Do I have a girl for you!"). NYM Q353

Young Jewish Entrepreneur—The perfect mate to cuddle, seeks sharp, fun, sophisticated, adorable Jewish female (20-24) with a great sense of humor. Note/phone/photo a must. NYM Q409

Are You A Widower, 35-50—Now ready for an intimate, loving relationship? This creative, pretty, slim, athletic professional, 43, positive outlook, healthy life style, spiritual bent, would love to meet you. Note/phone. NYM Q495

I Am—A refined, successful, middle-aged entrepreneur in search of a relationship with an attractive and stable female under 42. Photo and phone a must. NYM Q506

High-Energy Lady—Late 30's, slim, petite brunette Wasp. Financial executive by day with custom suits. Traditional, highly principled. Seeks caring, refined counterpart, 34-52, who enjoys life and shares interest in spiritual and personal growth, genuineness and fun. I volunteer time to the Philharmonic and love travel, golf, bicycling (Nantucket or Park), beaches, quiet evenings at home. Would appreciate a picture with your letter. NYM Q321

Very Attractive Male, 30—6'3", very fit, successful, caring and a good listener. I enjoy sports, traveling and challenges. Looking for a very attractive, intelligent, shapely woman, 24-34, to share love and happiness. If you're loving, sharing, huggable, reflective, dream a lot, please write. Note/phone/photo. NYM Q327

Dark, Slender, Pretty Academic—40, seeks her male counterpart: a literate, creative professional (how about a Jewish doctor?) for fun, love, commitment. Note/phone. Photo helpful. NYM Q505

Attractive, Petite Brunette—Looking for friendship, moonlight and roses with mature, sophisticated and gentle man. Send note/phone/photo. NYM Q153

Sensitive, Educated—Man seeks attractive Jewish female, 21-35, under 5'3", under 110 lbs. Blond, LI preferred. NYM B021

Romantic Man Of Medicine—Seeks lady of love for lifetime of happiness. A quite good-looking, fun, caring, artistic surgeon at the pinnacle of success, mid 30's, Jewish, athletic, slim, 5'10", would love to meet an affectionate, beautiful, sexy lady, 33 or less - smoke-free. I'm warm, stylish, funny and have it all except you to delight with hugs and affection. Only sincere response with photo answered. NYM Q548

Sensitive, Handsome Businessman—Successful, Jewish, 29. Looking to meet a slim, nonsmoking, funny and spontaneous professional woman, 21-28, who loves Chinese food, long walks, good conversation, late nights out and a warm, caring relationship. Photo/phone. NYM D073

Classy Lady—Attractive, creative, sensuous. Seeks nonsmoking, secure, intelligent man, 50's, with a sense of humor, for friendship, romance, commitment. Note/phone/photo. NYM Q284

Swiss Businessman—Living NJ, Masters Degree, in great shape, attractive, 6'2", slim, 61 but looks and feels 50, seeks honest, sensitive, romantic, pretty woman. Note/photo/phone please. NYM Q269

Honest—Easygoing, regular guy, Jewish, financially secure, boyish 50 - looks 40, slim, 5'8", seeks good-hearted, slender lady, nonsmoker, 33-42, to enjoy good companionship. NYM Q179

A Curious NJ Executive—Is advertising to learn if it's possible to meet an interesting and attractive woman who is bright, romantic, secure and quietly elegant. I am 5'9", 140 lbs, a nonsmoker, never married, Christian, 35, and have an urbane personality. My interests include traveling, country drives, fine restaurants, beaches, foreign movies, skiing and bicycling. If you share a flair for enjoying life with a warm smile, please send a handwritten note containing details about yourself (photos appreciated and returned upon request). NYM Q243

Six Foot Two, Eyes Of Blue—Very handsome, successful (non-workaholic) Jewish professional, 34. Loves movies, 60's music, and Howard Stern. Seeks slim, attractive, nonsmoking woman with similar interests, sense of humor and apple pie personality - warm, sweet, with a pinch of spice. Note/photo. NYM Q300

Blond European-Born—Protestant, 5'7", slim, attractive, bright LI woman, smoker. Seeks marriage-minded, slim, tall gentleman, 38-48, to share life. Note/photo/phone, please. NYM Q363

Lady Of Quality—36, educated, warm, pretty. Seeks NJ male counterpart: handsome, smart, confident Christian man with family values. No smokers. Bio/birthdate/phone, photo helps. NYM Q360

24, Blind College Grad—Airline clerk, 5'4", seeks bright, adventurous girl, 18-26, in NYC. Note/phone. NYM Q218

Female Runner Seeks Partner—Effervescent ad exec, 27, attractive, slim, optimist. Looking for warm, fun-loving male to share a loop around the park and more. Photo please. NYM Q325

Klein, Kernberg and Kohut—If you think they're just another Wall Street law firm, *crumple this ad. If however, you* appreciate their world, an attractive Jewish guy, 40, complete with standard parts - 5'9", 150 lbs and PhD - hopes you'll reply if you're attractive, under 35 and 115 lbs, and attuned. Note/phone/photo - a must. Will exchange if requested. NYM Q356

Good-Looking Businessman—6'1", 34, Lutheran, never married, mature, sincere, honest, enjoy outdoor life, dining, theater, movies, loves country, classic, pop, soft rock music. Seeking bright, mature LI woman, 22-34, slim, beautiful inside as well as outside, single Christian female, to share happiness, fun and my future with nonsmoker, no drugs, good health. Note/phone/photo a must. NYM Q347

Conservative Catholic Man—35, seeks sweet, gentle, shy lady who has strong, conservative Catholic beliefs. NYM Q357

Crazy About Life—Spontaneous, fun-loving, sincere man, 30, 5'6", seeks a multifaceted woman. If you enjoy jazz, being silly, handicapping a horse race - and the excitement of NYC culture, send note/phone and photo. NYM Q333

Eligible Bachelor—30, good looks and a very fit 6'2", 180. Intelligent, witty banker seeks upbeat, attractive Christian woman. My interests include, Talking Heads, MOMA, Wolfe and the Mets - to share romance, love. Note/photo. NYM Q240

Lady Attorney—Member New York Bar, graduate European law school, age 46, blond, European, Manhattan resident, wishes to meet high-standing businessman or professional, purpose: marriage. Has old-fashioned values. Please write NYM E406

Energetic, Fun-Loving—Jewish female, 36. NJ professional who enjoys tennis, travel, movies - looking for male counterpart over 5'8". NYM Q337

Corporate President—Whose interests include: dining out, boating, skiing. Seeks slim, personable lady, 21-35, for friendship, intimacy and commitment. Photo/bio. NYM Q449

Female CEO, 5'7"—Trim, spontaneous, intense, romantic. Desires nonsmoker, 39-48, handsome, loving, honest - MD, lawyer or equivalent - with humor and class, for adventure, travel, culture and quality sharing. Photo/note. NYM Q427

Attractive Brunette—Seeks cultured 50-60ish male who likes outdoors, all seasons. NYM Q439

Attractive, Intelligent—Professional female, 35, seeks bright, professional Jewish male, 35-42, with joie de vivre. NYM Q504

Attractive Former Mid-Westerner—Seeks down-to-earth, nice guy over 34, for the usual reasons. NYM Q440

All Woman, Beautiful—Jewish, 45, 5'6" tall (in heels 5'10"), 125 lbs, long brown hair, green eyes, smoker, intelligent, sensuous, personality plus. Likes to talk, loves to listen. Photo appreciated. NYM Q302

RSVP—Very attractive, thin female, 28, cordially invites you: Jewish, handsome man to a life of romance, fun and adventure. Note/photo/phone. NYM Q346

Better Than Wonderful—I am a successful, 30-year-old Jewish female, seeking a best friend for life. He should be 32-40, caring, romantic, successful and happy. If this sounds like you, please answer this ad - life can be better than wonderful with the right person. Phone and photo. NYM Q349

I Give Green Stamps—Jewish male, 37, trim, very down-to-earth, successful, thoughtful, athletic, nontrendy and great cook. Seeks slender, sweet yet sharp Jewish woman over 30, to share life's pleasures. Photo necessary. NYM Q364

Blue-Eyed GA Peach—NY-based, Jewish. Seeks professional/successful, passionate man, 35-45, with wit, heart and rhythm. Photo. No cigarettes. NYM Q348

Westchester Woman—Head-turning style and good looks. Accomplished, successful, slim, shapely, athletic (sailing, golf, tennis), educated. Seeks highly successful Jewish man, 40-48 - confident, good-natured, attractive, adventurous. Please send letter/photo. NYM Q361

Attractive Jewish Female—27-year-old RN. Why spend money on this ad when we can spend it on each other? Seeking Jewish professional male, 27-34, to enjoy life's pleasures. Photo/phone. NYM Q350

Wealthy Businessman—Seeks attractive, cultured Jewish brunette, 25-38, who enjoys theater, literature and frequent travel. Note/phone/photo a must. NYM D068

Adventurous, Cute Professional—32, female seeks romantic to share water sports, dancing, sunsets. Photo. NYM Q352

Dynamic, Tall RN—Seeking Jewish male, 38-? For new beginning. NYM Q359

West Bank—Of the Hudson - NY lady, 5'7", divorced, Christian, 40's. Seeks multifaceted man - tennis/cooking/boats/travel - permanent relationship. NYM Q354

Know How To Treat A Lady?—If you're an intelligent, affectionate, successful, emotionally secure gentleman, 40-50, over 5'10", you may find the best of two worlds *in this striking, bright, creative* Asian-American woman. Photo/note/phone. NYM Q521

Zany Yet Traditional—Offbeat yet preppie, Irish yet Episcopalian male, 33, seeks female - romantic yet Waspy. NYM Q517

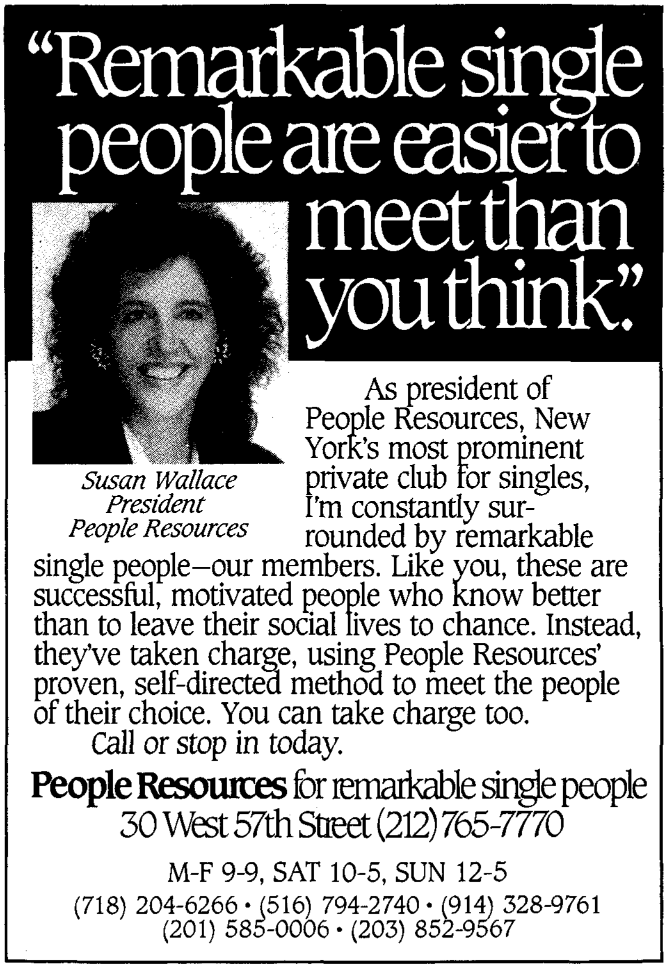
Very Attractive MD—34, 6', 175, seeks slim, beautiful female. Photo. NYM Q376

Relocated To New York—From the Sun Belt for a heel - but I'm on my feet again and would be a shoe-in for a man who can keep me on my toes. If looks are important, I'm a VIP. If it's a mind you're after, you'll be after mine. Jewish, 40-ish, blondish, gracious. POB 1685, NY, NY 10156

Mediterranean Beauty—20's, seeks handsome, successful male, 30's. NYM Q358

Gay White Female—32, very attractive, tender, romantic, professional, seeks same for relationship. No drugs. Photo appreciated. NYM Q401

Bright, Beautiful Redhead—Tall, slim, 40. Own business, loves humor and sincerity in 46-59-year-old man. NYM D069



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Sensuous, Sweet, Sensitive—Bright, very attractive, 5'7", size 10, financially independent, caring Jewish professional gal with kids, filled with life and love to share with a fine-valued, sensitive, honest, fun-loving, accomplished Jewish gent, 42-55. Photos gladly exchanged. NYM Q367

Quality Seeks Quality—Once happily married, young, vivacious, attractive widow, Manhattanite, Jewish exec, 5'7", warm, witty, fun, nonsmoker. Seeks male counterpart, 38-48, with intelligence, integrity, fun-loving personality, keen sense of humor, who enjoys sharing friendship, hugs and laughter. Send bio/phone, full-length oil portrait optional. NYM Q366

Widower Looking—To meet a woman, 40-49, who is attractive, bright, fashionable, classy, warm, loving and fun to be with. Most importantly, she should have values compatible with mine. I enjoy sports, especially golf, browsing along Fifth Avenue, people-watching at a sidewalk cafe, dining at the best restaurants, dancing, a good movie, vacationing and basking in the sun on a beautiful beach. I'm 54, successful, attractive, well-dressed, *selective, with integrity and class.* I'd like to meet a special woman who can capture my interest, my affection and my love. Chemistry begins with the first glance so please send photo with note. NYM Q369

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Heard There Are No More—Nice guys out there. If you are attractive, 5'8" and over, fun-loving Jewish professional between the ages of 35-45, why not send this attractive, slim, perky, 5'4", Jewish professional woman some evidence. Prove me wrong. Note/photo. NYM Q368

Very Pretty, Petite Brunette—30's, avid tennis player, former ballerina who became a successful businesswoman. Outgoing and fun-loving most of the time. If you can learn to like my cat and never thought you'd be reading the personals, then maybe we should get together. Please send a note, photo and telephone number. NYM Q370

Pretty, Slim Blond—36, Jewish, 5'3", with a quick wit, a sharp mind and class - welcomes response from attractive, bright, sensitive, caring guy, 35-45, who loves to laugh. Note, photo. NYM Q454

Old-Fashioned Ideals—With 80's look. Catholic, 31, 5'6", dark brown hair, almond-shaped dark eyes, slim, unusually attractive professional. Enjoys dancing, tennis, bicycling. Personable, generous, bright female, looking for a professional man, 5'10" plus, 33-43, with similar inward qualities. Recent photo a plus. NYM Q371

Delightful Italian-Jewish Female—Warm, self-aware, still growing at 45. Seeks in-touch nonsmoker, 38-50, to share great food, workouts, Scarlatti, Satchmo, movies, old and new. NYM Q373

Soft-Spoken, Respectable—Pleasant, sincere, Brooklyn, nonreligious, Jewish divorced female, 54, 180 lbs, 5'3", brown eyes, salt and pepper hair. Seeks sincere gentleman, 55-65, for a romantic relationship, to share happy times. Photo. NYM Q485

Very Attractive Woman—39, Jewish, professional, intelligent. Seeks man who wants to share in developing a mutually satisfying relationship. NYM Q374

Attorney—35, handsome, successful, passionate, romantic, athletic, great sense of humor. Likes Manhattan, antiques, long weekends traveling, beach and sharing. Seeks intelligent, attractive woman to share laughter, happiness, friendship and love. Photo/note/phone. NYM Q375

Don't Respond To This Ad—Why should you!? Both of us already know it's improbable to meet the right person this way. Instead, call your best Jewish girlfriend with all those varied interests and fine qualities to reply with a short note, and our subsequent phone conversation will quickly do the rest. I'm 6', 34 years, Jewish, trim, self-employed. If necessary, happy to exchange photos. NYM Q380

A Walk On Madison—A drink at the Stanhope, a concert at Lincoln Center. These neighborhood pleasures would be so much better with you. I'm an attractive, elegant, highly successful businesswoman with soft blue eyes and a warm smile. Drop me a note if you are equally successful and attractive, Jewish, 43-53, and have a solid sense of what it's all about. I'd love to hear from you. NYM Q381

Beautiful, Jewish Art Historian—26, 5'5", green-eyed, witty, cuddly, shapely, nonsmoker. Seeks wonderful Jewish man, NJ/NY. Bio/photo/phone. NYM Q388

Really Cute Guy—Who loves to hug. This 25, 5'3", doctoral student, would like to meet a young Jewish female who likes to have fun and hold hands. NYM Q407

Summer Fun And More—Handsome Italian-American, 36, loves outdoors. Seeks attractive, athletic female, for sailing and fun in the sun and more. My boat. Hurry. Photo/phone. NYM Q502

Very Pretty, Affectionate—Blue-eyed blond, 5'2", 42, great figure, successful, happy, healthy and sane female who loves hiking, biking, skiing, tennis and the arts. Seeks nonsmoking NYC man, 40-50's, with a loving soul, similar interests, good sense of humor, strong sense of self and easy style. Photo, letter please. NYM Q391

University Professor—34, good-looking, gentle Jewish man. Values kindness, intelligence and honesty. Seeking attractive, professional Jewish woman, 25-34, for a serious relationship, tempered with humor, seasoned with a dash of the absurd. Letter please. NYM Q444

Mensch Seeks Menschette—I'm 32, 5'5", good-looking. A nonsmoking professional, with bright blue eyes and a unique sense of humor. I enjoy cooking, dining out, museums, theater, movies, cross country skiing, the outdoors and good conversation. You're bright, attractive and looking for a serious relationship. NYM Q390

Warm, Spirited—Tall, blue-eyed, right-handed Wasp gentleman, 41, ever so rare. Self-made biz whiz, still fathoming affairs of the heart. Values honesty, purpose, vision. Interests: Paris, Porsches, Kit Kats, the internationalization of business combinations and tall brunettes. Seeks companionship of equally exceptional lady-fashionable, multilingual, independent, 30ish, well-worn passport. A copy of your passport photo suffices. Merci. NYM A025

If Classy Cover Girl Looks—Intelligence and down-to-earth sweetness are what you seek, you should answer this ad. You are a handsome, bright, sensitive Jewish man, 29-36, who loves travel, adventure and keeping fit. Photo/note. NYM Q530

Sensitive, Down-To-Earth—Attractive Ivy professional, 27, 5'8", Asian male. Enjoys sunbathing, golf, movies, dining out, romantic evenings. Seeking sensitive, down-to-earth, cute female best friend. Note/phone/photo. NYM Q508

Slim South American Cinderella—28, 5'6", seeks relationship with successful white man. NYM Q387

Wanted:—If you're accused of being attractive, caring, successful and fun to be with, you'll be committed to this classy, sensitive, bright, vivacious woman, 31, looking for an honest relationship. Note/photo/phone, please. NYM Q396

Slightly Imperfect—Otherwise terrific, funny, educated, good-looking man, 37, 5'7". Seeks a soulful, sensitive lady for dining, movies, outings and just plain good company. I'm a New York-born Filipino-American, marriage-minded and a nonsmoker. NYM Q518

Lovely Sunlit Golden Brown-Haired—Jewish female, mid 20's, very pretty, health conscious. Seeks handsome white male, 23-38, for romance, adventure, permanent traveling partner through life's magical trails. Photo/phone/note. NYM Q537

Widower, 52, Young—Slim, financially secure, is looking for you in Westchester or Southern CT. You should be, slim and enjoy the outdoors. NYM Q416

Big, Tall Blond—Ad sales exec, 36, seeks active Christian woman for weekend boating, hiking, biking, etc. Weekdays: movies, music, dining, etc. I like sushi, winter weekends in Florida, windsurfing, nonfiction, variety in music. I admire spontaneity, social concern, good organization and nonpretentiousness. Tall, big-boned, light smokers okay. No substance abusers, heavy drinkers. Note/phone/photo appreciated. NYM Q398

Spirited, Feminine Blond—With downtown career, brains, looks, humor and NJ home (36, looks 28). Seeks balance with warm, happy, successful and handsome Christian to enjoy golf and more. Descriptive note a must. Playful smile and photo a plus. NYM Q399

Vivacious, Attractive Woman—In dramatic arts and publishing, 40, 5'2", slim, excellent cook. Seeks long-term relationship with accomplished man, 35-50. Bio. NYM Q403

Me Tarzan—Mid 40's. Look for Jane, 38-45. Me look good, you look good too. Me want love. You got picture? Me got one. If desire swing from tree, write um soon. Live only once. NYM E405

Millionaire Seeks Wife—Socially prominent, successful, considerate and affectionate Ivy Wasp. Seeks tall, slim, elegant, athletic, nonsmoking lady, 32-45, with similar background and interests including tennis, skiing, travel and romance. Photo/bio. NYM Q405

Who's On First?—Who cares! I just want to spoil you. I'm 5'2", eyes of blue, blond and pretty, fun to be with and somewhat independent. Are you a bright, sensitive man, about 5'10", in or around your 40's, sort of rugged with a great smile and very sure of yourself? Are you ready, willing and able to appreciate one woman? If so, this could be a home run for both of us. Phone/photo/note and please be a nonsmoker. NYM Q414

LI Jewish Widow—Attractive, full-figured, bright, professional, 50, who is warm, caring and fun-loving. Looking for intelligent, successful man with a zest for life. Note/phone. NYM Q404

Quality Businessman—Thin, tall, 36, blue-eyed, dark straight hair, mustache. Seeks cute slender sensitive, warmhearted Jewish lady, 5'5" plus, for serious relationship. Note/phone/photo. NYM Q406

Handsome Italian Man—Successful professional, very honest and sincere, warm, romantic. Seeking slim female counterpart, 25-32, for friendship and possible marriage. Photo/phone. NYM Q408

Delightful Smile—Great legs. Laughter, the key to my heart. High-spirited, sensuous, independent, Jewish mom of 9-year-old, late 30's. Seeks sparkling male counterpart, NYC and beyond. Note/photo/phone. NYM Q442

Adam Seeks Eve—Divorced, white Jewish male, 38 (no kids), honest, fun-loving, successful, easygoing and together. Native New Yorker, in shape, good-looking, dark complexion, wavy brown hair. Seeks relationship-minded lady who is sincere, attractive inside and out, not too serious, shapely and a romantic at heart. Photo, please. NYM Q410

Widowed Professional, 56—Still looking for that down-to-earth partner. Queens/Nassau resident. NYM Q462

Easy To Talk To—Slim, pretty, 'up' personality, financially independent, Jewish. Likes tennis, golf, music. Why am I putting this ad in? Looking for Mr. Right, 54-64, in search of Mrs. Right. NYM Q411

Ravishing Redhead—Head-turning femme - runner, lifter, meditator. Lover of city culture and country hikes and bikes. 36, 5'7", 130 lbs. Independent, fit, funny and bright, MBA'd yogi. Seeks lean, secure, easygoing gent. Photo a must. NYM E391

Pretty, Warm, Responsive, Gifted—Exceptional woman would like, love and cherish self-aware man, 52 plus, who can balance intellect with emotions, success with values, accomplishment with affection. Note/photo welcomed. NYM Q412

Young, Attractive Professional Female—26, 5'5", 115 lbs - well-educated, independent, fun-loving. Enjoys traveling, dining, dancing and good conversation. Looking to meet single man, 26-35, must be educated, sincere and honest with no unhealthy vices. Please respond with note, photo and phone. NYM Q450

When Bagels Aren't Enough—Picnic with a professional chef. Tall, slim woman, 27, seeks man with a sense of humor fresh as a Georgia peach and heart as big as an Idaho potato. NYM Q458

Ars Longa Vita Brevis—Creative, successful Southern expatriate. Late 30's, looking for a happy, articulate, attractive, trim woman, 20's to early 30's, ready for friendship, love, and interested in passing her best qualities on to the next generation. NYM Q415

Calling Ms. Right—Successful exec, 34, seeks cute Jewish gal. NYM Q417

Successful Black Princess—Attractive, vivacious and well-educated woman. Seeks mature, sensitive, energetic man, 40 plus, who enjoys life's finest. Send letter/telephone number/photo. NYM Q418

Woman Equipped With Mind And—Heart. Seeks man similarly equipped. Very attractive, warm, witty, 40-year-old professional woman seeks sensitive male for lasting relationship. NYM Q419

Handsome Engineering Consultant—And estate developer, 37, 5'11", 160 lbs, seeking beautiful, slim, professional woman, 27-37, to share in marriage. Photo/note. NYM Q420

Beautiful, Funny, Loving—Looking for a handsome, well-groomed man, successful, well-built, blue eyes, full head of hair, excellent sense of humor, nonsmoker, late 30's-early 40's, sensitive and caring. I'm worth it! Photo a must. Phone. NYM Q423

Jewish Professional Gentleman—Youthful 40's, attractive, sincere and financially secure. Seeking a Jewish woman in her 30's, with a mind and spirit that's caring and upbeat, who shares an interest in some of the following: classical music, dance, jazz, theater, Gershwin, Porter. I desire a nonsmoker with a sense of humor and romance. Recent photo and non-zerox reply appreciated. NYM Q421

Jewish Male, Early 20's—Seeks soul mate for friendship. Illness curtailed the good times, rehab has given over a new life. I seek a sensitive, caring, petite young lady. Photo/tel/note. NYM D070

Intelligent, Attractive Woman—25, creative, educated, independent. Seeks sensitive, honest, cultured man, 27-35, for sincere and serious relationship. Note/photo please. NYM Q424

Angling For A Fishing Friend—Attractive, interesting, creative woman, wants to meet a fly fisherman: tall, mid 40's-early 60's, to share the excitement and frustration of the stream and possibly enjoy all seasons together. NYM Q344

Lights, Camera...—27-year-old public affairs/media consultant, Italian, 6'3", slim, witty, shy, seeks female companion for friendship and who knows? You, like me, are an incurable romantic, appreciate a gentleman as I appreciate a lady, are tall, somewhat sophisticated and worldly. Tell me about yourself. Please include a photo. All answered. NYM Q532

Successful Artistic Professional—35, 6', reserved, seeks female, 27-35, who likes outdoor activities, occasional baseball games, good food - for friendship, possible romance. Note/phone. NYM Q345

Gay Male, Classically Handsome—6', 41, pianist/composer, loyal, honest, diplomatic, humorous, vivant. Wishes to meet honorable gentleman for musical interlude and creation of major work in NYC or Connecticut. Nonsmoker. NYM Q460

Dynamite Jewish Beauty—34, 5'8", slim, shapely, seeks Jewish guy, 34-45, who wants marriage and family. Photo/note. NYM Q148

Super Good-Looking Blond—Very successful, sexy, slender, 42, Jewish. Seeks Christian, very successful man, 35-50, 5'9" plus, nonsmoker. NYM Q455

Quality Lady—31, blond, blue eyes, Jewish, good-looking, bright and affectionate. Seeks professional gentleman, 36 plus, who likes weekends in the sun, traveling, music, hugs, romance, laughter and is willing to make time for the finer things in life. Note/photo/phone. NYM Q443

Unbeatable Offer—Classy, bright, very attractive, young 40, successful, witty, upbeat, warm, sensual, North Shore LI Jewess seeks her soul mate to share life's adventures! Invest the 25 cents - we could both come up smiling! NYM Q445

Very Good-Looking, Successful—Warm single man, 35, tall, trim, corporate president, unpretentious, athletic, kind, considerate, with wit, humor, charm, varied interests, very romantic and enjoys the good life. Desires very pretty, professional woman, 25-40, 5'1"-5'5", slim, stylish, sexy, emotionally secure, with brains to match and similar interests, for sharing, caring, fun and more. Note/phone. Photo appreciated. NYM D071

Change Your Life—Florida businessman, 51, misses a missis' kisses, has what it takes, hates flakes. Give up cave-dwelling for sun, fun. NYM Q451

Charming But Challenging—A richly textured, globe-trotting widow with touch of outrageous and imp. Pretty too. Seeks fit, 57 plus man of seasoned freshness, substance, intellect and style. NYM Q452

Seeking Younger Man—Over 35, fit, established, to explore mysteries of friendship, romance with tall, fit woman in 50's. Photo. NYM Q453

You're Offbeat, Upbeat—But no deadbeat, 30 plus, and looking for laughs, love - if the chemistry is right. I'm female, 35, pretty and chic, if a bit eclectic. Nonsmoker. Note/photo. NYM Q482

Single Mom By Adoption—CT, very young mid 40's, slim, enjoy adventure, quiet moments. Seeks attractive, sensitive man who loves people, life. NYM Q456

Handsome, Well-Built Jewish MD—26, seeks one very special lady. NYM Q481

Wanted: Pretty Lady—Attractive, successful, divorced Jewish executive, 49, 5'10", athletic, affectionate and a romantic. Enjoys tennis, travel, theater, movies, music, good conversation and fun times. Seeks relationship with special woman, 34-45, who is slim but shapely, sincere, sensitive, sharing and down-to-earth. Photo/phone essential. NYM Q461

Very Attractive Professional—Smart, kind, emotionally mature woman of quality, 28, seeks male counterpart, 28-38. Warmth and sense of humor a must. Note/photo/phone. NYM Q469

Jazz Pianist, Songwriter—And former corporate VP in late 40's with mid 30's appearance. Slim, good-looking Jewish man wishes to share the sounds and sights of Manhattan with a stunning young woman (of any race), someone vibrant, responsive and comfortable with her femininity. The plan is to let our endorphins do the walkin' as we experience fine restaurants, astounding Be-Bop, classic film, tennis and the occasional soma holiday in the Berkshires. Photo/phone. NYM Q307

Great Guy—With assorted hang-ups, like everyone else. I'm much younger than George Burns, more attractive, almost as prosperous and, like George, I like an extremely attractive woman, under 35. Inquisitive? Interested? Send letter/photo/phone to speed things up. NYM Q472

Gorgeous, Blue-Eyed Blond—34, classy, well-educated, seeks successful, professional Christian male, 37-43, NY/NJ. Photo/note. NYM Q484

Body Builder Wanted—By pretty, well-toned redhead to share your pumping-iron life style. You are tall, handsome, 28 or older, with a certain charisma and sense of humor, now ready for that most special one-on-one relationship. With all my charms and diverse interests, I am 33, working out daily, waiting for you. Will exchange photo. NYM Q522

We'll Have Manhattan—When we're at your place - a country paradise where I live. You're a youthfully active, 50ish guy with liberated, humanistic attitudes, appreciation for a similar New Age lady. We're both warm, funny, educated and enjoy intimacy - physical, spiritual, mental. Note/phone/recent photo. NYM Q488

Exciting Entrepreneur—Attractive, successful, interesting, very humorous, white Jewish male. Seeks an attractive, bright, caring, intelligent, good sense of humor, good figure, sensual, caring woman, 26-32. Must send photo/phone number. NYM Q490

Elegant, Educated, East Side Beauty—Seeks successful, humorous beast, 45-55. Photo/phone. No phonies. NYM Q492

Vivacious Italian-American—Central NJ professional woman seeks considerate, optimistic, confident, articulate male, 35-41, with eye on marriage. NYM Q312

Lovely To Look At—Attractive Catholic woman, 37, elegant, down-to earth, Rubenesque, seeks Catholic gentleman not afraid of commitment. Photo/note. NYM Q315

Looking For A Bimbo?—Or looking for a warm, very attractive, easy to talk to, interesting, slightly sexy, 41-year-old woman with a great smile, fun sense of humor and successful career? If the latter is your choice, then drop me a note. Photo optional. NYM Q306

Gay Woman—Successful, sexy, blond, blue-eyed Wasp. Seeks the same, soft, sweet lady to share all. Photo. NYM Q308

Versatile, Humorous, Attractive—Fit, certified social worker, enjoys a challenge in racquetball and exercise. Seeks professional, healthy athletic male, 30-40, who enjoys both Broadway shows and racquetball. Photo a must. NYM Q496

Likable, Liberal Lawyer—Jewish man, 34, good-looking, likes history, psychology, lively conversation and laughter. Seeks nonsmoking woman with intelligence, wit and charm. NYM Q313

Fe Fi Fo Fum—I detect the presence of a warm, caring man lurking in the gardens of NY or in the Garden State. Attractive female, Christian business exec, 34, slim, 5'4", with dark curly hair and blue eyes, could take big fall for romance. Passionate about opera, travel and intimate dinners with an adventurous nonsmoking man. Note/photo, please. NYM Q309

European Man—58, 20 years in USA. Seeks lady for relationship. NYM Q314

If Misha, Bruce, Puccini, Chaplin—Boston and Monopoly are your passions too, and you're a lady, 22-36, send photo. I'm 36 and write for ballet. Cammareri the baker was right. NYM Q323

Central NJ, Part-Time Mom—43, capable, bright, caring, active and fit. Seeks to share life's promises, cares and Sunday Times with active, intelligent man who is secure enough to be honest and caring. Note/photo/phone. NYM Q320

Help Me Enjoy—Successful businessman, 47, seeks a female partner, 28-38, in pursuing the pleasures of life - dining, traveling, etc. Photo a must. NYM Q318

Why Not?!...—Optimist, good-humored, professional, European background, Jewish, world-traveled, looks for an attractive lady, 46-54, 5'4"-5'10", for a meaningful relationship, eventual marriage. Photo/address/phone please. NYM Q322

Well-Born, Well-Read, Well-Traveled—Dark-haired beauty (40) with taste, sophistication and refinement, individual style, not part of the masses. Seeking a professional gentleman with similar qualities. No reply without photo. NYM Q324

Single White Female—29, tall, blond, sophisticated artist yearning for a gentleman with European style to share Manhattan and our worlds. NYM Q493

Make Me Laugh—Pretty Asian/American businesswoman, 30, seeks amusing, educated, mannered man, who likes contemporary culture. Photo/note. NYM Q497

Beautiful Smile—Attractive Jewish female, 33, seeks tall, Jewish professional male, 30-40, with sense of humor, who enjoys travel, theater, galleries and exploring. Note/phone, please. NYM Q513

Seeking My Better Half—My half consists of an attractive, intelligent, down-to-earth, Jewish professional female, 29. Your half should be 29-36, Jewish, happy, open-minded with a good sense of humor. As a whole, we both desire a long-lasting relationship. Note/phone/photo appreciated. NYM Q501

Renaissance Man Wanted—One who is successful, adventurous, emotionally secure, highly cultured, Christian and over 35. I am a beautiful, sophisticated, well-traveled professional woman who wants to share the finest things in life with an exceptional man. NYM Q507

In-Shape Swimmer—Jewish law student, 38, caring, honest, seeks attractive woman friend of integrity. Photo/note. NYM Q525

Petite Female Physician—Early 30's, seeks successful male counterpart who hasn't forgotten how to laugh. Note/phone/photo optional. NYM Q527

This Beautiful Brunette—Would love your company. You're 40 plus, really enjoy life. You're fine, warm, loving, with a great sense of humor, adventure and fun which you're ready to share. NYM Q514

Warm, Clever And Bright—For starters. Also female, Jewish, 25, 5', pretty, curvaceous and toned and financially secure. Pleasures include theater, old movies and tennis, to name a few. Seeking nonsmoking male, 25-35, caring, smart, witty and fun. Send descriptive note/phone/photo. NYM Q524

Handsome, Adventurous, Smart—29, enjoys sports, night life, seeks attractive female, any background. Photo. NYM Q528

Handsome Psychologist—Sincere, down-to-earth, looking for bright, attractive woman, 26-40. Photo please. NYM NYM Q534

Top Ten—Movie - On The Waterfront/ vacation spot - New England/ exercise - swimming/ pastime - traveling/ artist - Monet/ book - World According To Garp/ play - Death Of A Salesman/ performer - David Bowie/ sport - contact/ food - Mexican. Attractive businesswoman, 35, would like to compare lists with man, 35-40. Note/photo/phone. NYM Q340

Tall, Handsome Widower PhD—Early 50's, warm, cultured, successful. Wants to share music, dining, travel, intelligent conversation and the joys of life with tall, slim, loving, sensuous professional woman in her 40's. European background a plus. Photo/note/phone please. NYM Q341

Go For The Gusto—With handsome MD, 27, strong Jewish values. Seeks foxy, bright, sensual female. Photo. NYM Q174

Israeli-American Lady—Seek gentleman, Middle East/Europe, 40 plus. NYM Q317

ANNOUNCEMENT

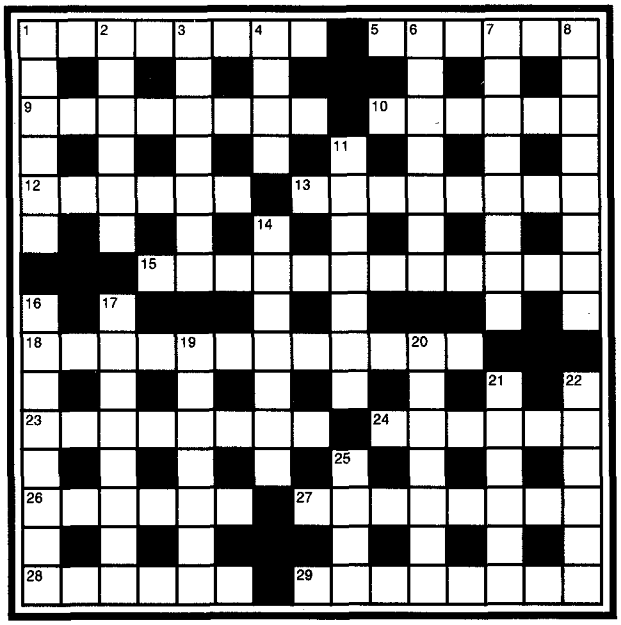
Realistic Exec—Seeks a female companion. If you like to travel, have a passport and want to just get away for a few days, join me. I hate to travel alone. Reply with note/photo/phone to POB 100, Emerson, NJ 07630

Shirley Modell—Popular Florida model, cover girl, late 1940's, seeks to contact special friends of that era. NYM Q468

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Endeavour to catch a troublesome insect in cloth. (8)
5 Slight injury to King in country. (6)
9 That particularly round, hairless man. (8)
10 Putting an international organisation on the market is not ethical. (6)
12 This creature goes back to get one blade of grass. (6)
13 Tiger ate dicky—just a few feathers to be seen. (8)
15 Hire lodge for the school. (12)
18 Tough joint lying beside the motorway. (4, 8)
23 Full of enthusiasm I take a partner and set out. (8)
24 To draw it one must be quick. (6)
26 Embarrassed, I shut a revealing gap. (6)
27 Forced to withdraw the second I rang. (8)
28 Planter's dog. (6)
29 Duck's delight—save for this. (5, 3)



DOWN

1 It is getting comeuppance more than once from an Old Master. (6)
2 Digest of revised prices. (6)
3 Scholars go up to city for a day. (7)
4 Turn-over at the bakery. (4)
6 Panther running wild in Wales. (7)
7 A metal container so suitable for the plant. (8)
8 Such people have no right to seed. (8)
11 Beetle seen to move swiftly under sack. (7)
14 Two eggs inside this incubator. (7)
16 Disciplines in harshest possible way. (8)
17 Man's work, converting far attic. (8)
19 The model is about right for height. (7)
20 Grain-holder subsequently made of clay. (7)
21 Unfavourably reviewed what folk have done to get gold. (6)
22 Not even self-conscious about such poor workmanship. (6)
25 Type of magpie. (4)

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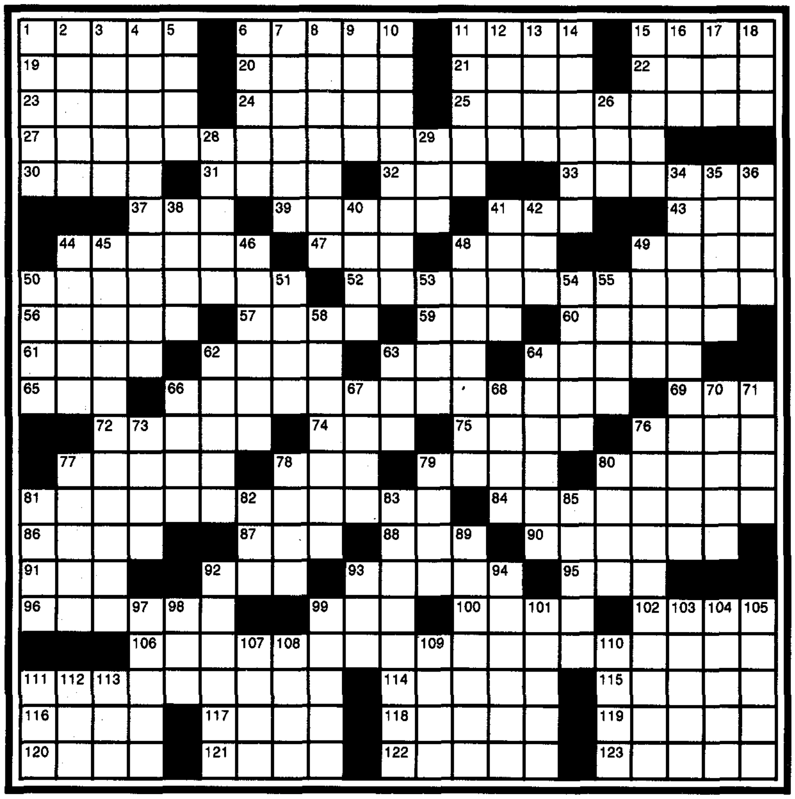
'BIG APPLE LOCALES': 'CUE' CROSSWORD • BY MAURA JACOBSON

ACROSS

1 Tall spars
6 Ancient pulpits
11 Mideast Strip
15 Mixer for Scotch
19 Bit of land
20 East German city
21 Cry of woe
22 Most common metal
23 Subway go-through
24 Spinning
25 1979 film
27 1931 film
30 Olympus war god
31 Sky sightings, for short
32 One of the Caesars
33 Llano lariats
37 Scoundrel
39 Wild
41 Have creditors
43 Variety
44 Impassive
47 Hammett sleuth, with 80-Across
48 Fitness center
49 Both: prefix
50 House shoes
52 1975 film
56 Franchot's family
57 Otologists' concerns
59 Vase
60 Aplomb
61 Does pruning
62 Create
63 "—— live and breathe!"
64 Tiny amounts
65 Former price agcy.
66 1962 film
69 On the —— vive
72 Christmas carols
74 Launch platform
75 Brooklyn Bridge's river
76 Torpedoed
77 Papa Doc's land
78 Collection
79 As regards
80 See 47-Across
81 1939 film
84 Readies
86 Corner shapes
87 Partner of dried
88 Blynken's buddy
90 Inquiry into lost goods
91 One's born days
92 Cotillion gal
93 Pyle of the press
95 Quarter of four
96 Bribe money
99 Anthro. or geol.
100 Dye tubs
102 Job for Perry Mason
106 1981 film
111 1933 film
114 Mule's parent
115 Street show
116 Dream: Fr.
117 —— time (PDQ)
118 Follow
119 Last word of a fairy tale
120 Bounced by the boss
121 Between A.M. and P.M.
122 Percolates
123 Get going

DOWN

1 Beethoven's "—— Solemnis"
2 Moving about
3 Playground sight
4 Astronomers' needs
5 Mulligan, for one
6 Time and ——
7 "The —— Zorro"
8 Prays over
9 Pseudo-butter
10 Like a clone
11 Played
12 What there oughta be
13 Screwball
14 On land
15 Alaska's first capital
16 Meal leftover
17 Police-blotter abbr.
18 Gloucester's cape
26 "Exodus" hero
28 Movie Murphy
29 Nothing
34 1980 film
35 "Tiny Alice" dramatist
36 Revue segment
38 Dolomites
40 Fans' yells
41 Dentist's request
42 Hell, to Sherman
44 Type of sailboat
45 1940 film
46 Anticipates fearfully
48 Tried hard, participially
49 Diva's number
50 Fr. battle town
51 H.H. Munro's pseudonym
53 Capital of Elam
54 Teapot projection
55 Kind of bag
58 Have esteem for
62 USSR statesman
63 Plus
64 Interpolate
66 World Series winners, 1986
67 Inauguration ritual
68 Wyatt the lawman
70 Beneath
71 Turner and Pappas
73 Certain paintings
76 Astronaut's conveyance
77 Wyeth model
78 Ticket remnant
79 Privy to
80 Extend across
81 Pile
82 Polar abundance
83 Adds vitamins
85 Eaten away
89 Varied
92 Famed naturalist
93 Marshall Plan org.
94 Devours greedily
97 Get out —— (arise)
98 Looby- ——
99 Watch secretly
101 Quaker pronouns
103 Coronary channel
104 Derisive look
105 Put forth energy
107 "A —— clock scholar"
108 Pisa's river
109 Whet
110 Undies items
111 Sing-along syllable
112 Put the whammy on
113 Morn's opposite



Solutions to last week's puzzles appear on page 86.

DEWAR'S PROFILE:

HENRY THREADGILL

HOME: Brooklyn, NY

AGE: 43.

PROFESSION: Composer; multi-instrumentalist; inventor of the hubkaphone; leader, Henry Threadgill Sextett.

HOBBY: Swimming. "It's the best way I know of keeping my head above water."

LAST BOOK READ: *Silence*, John Cage.

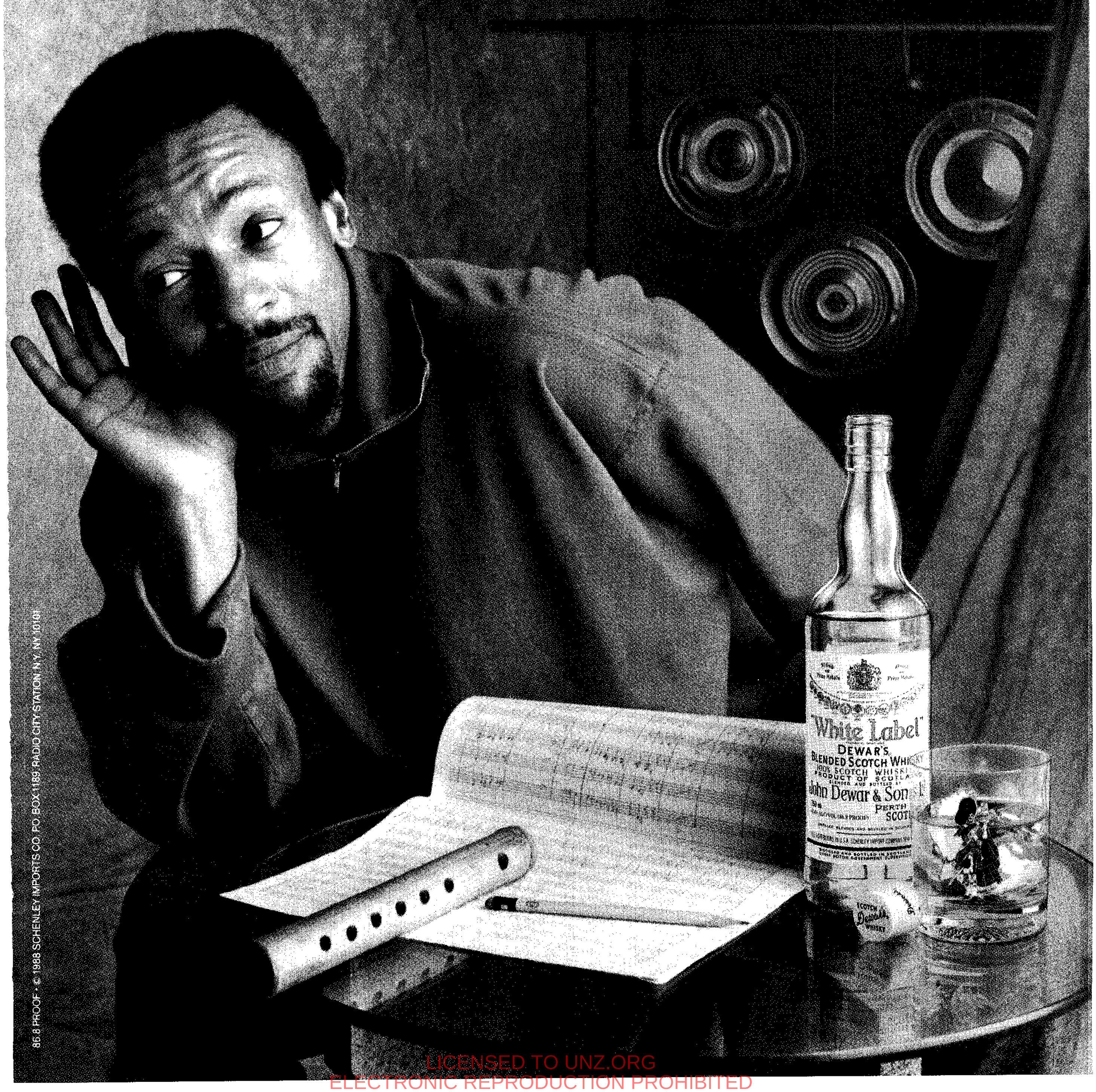
LATEST ACCOMPLISHMENT: Two new records: *Easily Slip Into Another World*, with the Sextett; *Air Show No. 1*, with Air, his other group.

WHY I DO WHAT I DO: "It was either make money or make music which for me wasn't even a choice."

QUOTE: "Tradition is a background of ingredients; in itself it's nothing. If you can't make something out of it, the world can do without it."

PROFILE: Intuitive, strong and as sharp an observer of his fellow man as his music would lead you to think.

HIS SCOTCH: Dewar's® "White Label"® "on the rocks, after the music stops."



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